THE MUSIC READER

with Simplified Rudiments

by

J. W. YODER

P - softly.

PP very softly

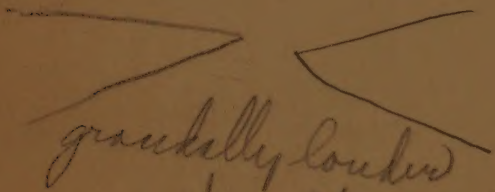
f loud

ff - very loud

m - medium

♯ sharps - higher.

♭ - flat - lower



gradually louder and softer.

♩ - quater note.

♪ - eight note.

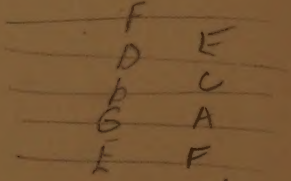
𝅘𝅥𝅯 sixteenth note.

𝅗𝅥 - half note.

𝅝 - whole note.

tie.

𝄞 - G cleff.



names of lines & spa

1/4 time - down - left - right - up Double

2/4 time - down - up - double

time down - left up. Triple

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For the Student:

An easy method by which the Art of Reading Music may readily be acquired without a teacher.

For the Instructor:

An inexpensive text book for use by classes; as an aid to the teacher it is exceedingly valuable in its effective yet easily mastered method of learning to read music.

Price 50 cents each.

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PREFACE

In the Music Reader it is the purpose of the author to set forth the Rudiments and principles of vocal music so simply and in such natural order that anyone who wishes to learn to read music can do so without a teacher. Of course time and energy will be saved if a teacher guides the learner.

The author suggests that the first lesson be read as many times as may be necessary, to learn what is required to be able to "read music". Then practice the exercises in the order that they are given. These exercises have been arranged with great care so that first things come first and are followed by the next related facts and exercises; consequently, if the teacher or learner will take the exercises and the lessons as they come in the book and practice them until each in its turn is mastered the Rudiments and principles of vocal music will unfold in an easy, natural way and there will be but little difficulty in learning to read music and sing.

The learner should realize that one cannot learn to read music in a day. Even when one knows how it takes a great deal of practice to be able to read fluently and with ease, but be assured that "practice does make perfect".

When the first part of the book has been mastered, the learner will find many selections in the back of the book, some easy and some that are more difficult; but there is nothing in even the most difficult of these selections that will not have been found in the Rudiment department. Before trying to sing the difficult selections, master the rudiments and the easy exercises; so from the simple to the complex gradually, and in that way, with faithful practice, the difficult will become easy.

It is the hope of the author that the simplicity of The Music Reader will appeal to many and that it will deepen the interest in good singing so that choruses will be organized in many communities and the appreciation of good music greatly advanced

J. W. YODER.

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The Music Reader

With Simplified Rudiments

By J. W. Yoder.

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Lesson I.

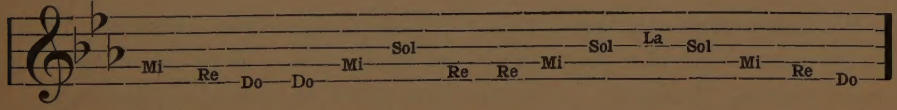
How to Read Music.

The first thing to be learned and mastered in learning to sing is to sing the Scale. The Scale is a series of eight tones differing in pitch. The tones are named Do, Re, Mi, Fa, Sol, La, Ti, Do. The Scale can be learned in two ways, either from a teacher or from the piano or organ. To learn the Scale from the piano or organ, begin playing on middle C and play all the white keys in order to the right or ascending pitch, naming them Do, Re, Mi, Fa, Sol, La, Ti, Do, singing the pitch of each key played. When the C above middle C is reached, then play descending or to the left, naming the keys in the reverse order, Do, Ti, La, Sol, Fa, Mi, Re, Do. Doing this several times, being careful to name each key played correctly, will associate the different pitches of the keys with the syllable name, so that in a little while one can sing the Scale correctly without the aid of an instrument.

After the Scale is learned, our next task is to see just HOW music is read. Let us take a familiar tune, "Come, Thou Fount of Every Blessing," and write the syllables in place, so we may see just how the syllables are arranged to represent the different tones or pitches.

Since this system of Music is called the "Movable Do" system, we must notice at once that Do does not always stand on the same line or space, but it may stand on any line or space.

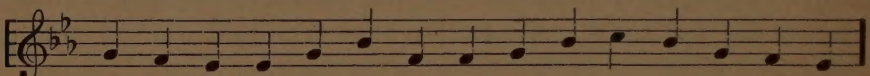
We will place the syllables on the Staff, which consists of five lines and four spaces:



Notice how easy this is; we know the tune, so the right pitch or tone comes easily to our minds, and the syllable names are written on the lines and spaces, so we can easily name them. But let us notice the exact arrangement of the notes or syllable names. Only the syllable Do comes on the first line, only Re, on the first space. All notes on the first line are Do and

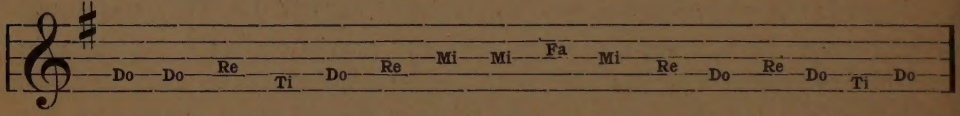
all the notes on the first space are Re and there are no other notes on this first line or first space. The same thing is true of the second line: only Mis on the second line. If we wrote the tune farther, we would find that only Fas came on the second space; only Sols on the third line and only La's on the third space, etc. That shows us that each note has its particular place, and stands for a particular tone or pitch, just like the keys of the piano.

Sing the above exercise several times and then we will go a step farther. Instead of writing the syllables, let us place the notes where the syllables stand above and then let us see whether we can sing this familiar tune, calling all the notes on the first line Do, on the first space Re, on the second line Mi, on the second space Fa, on the third line Sol, etc.



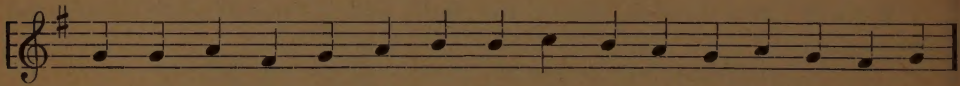
Sing this exercise over several times until the notes can be easily named correctly.

In the same way let us examine and sing part of another familiar tune, "America."



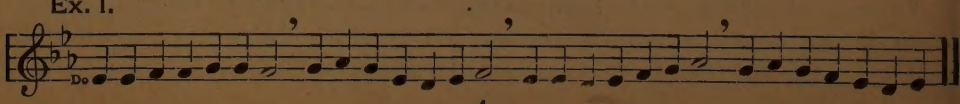
In the tune "America," Do stands on the second line. Again, all notes on the second line are Do, all on the second space are Re, all on the third line are Mi, etc. Notice, too, that right above Do comes Re, always, right above Re comes Mi, always, etc.; each note has its particular place in relation to Do.

Sing the above exercise over several times, observing carefully the position and then see whether you can sing the exercise below where the notes are used instead of the syllable word.

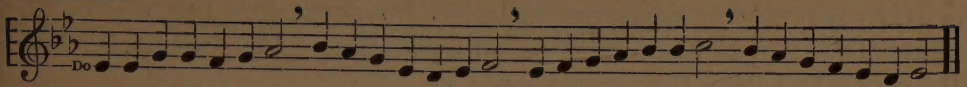


We have been singing familiar tunes in these two exercises, hence it was very easy to get the right pitch for each note. Now let us go a step further, placing the notes as in the first exercise, but to a tune that is not familiar but easy. Sing by syllable. All notes on the first line are Do, first space Re, etc.

Ex. 1.

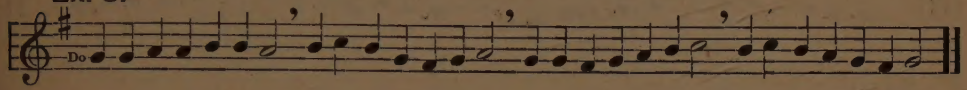


Ex. 2.

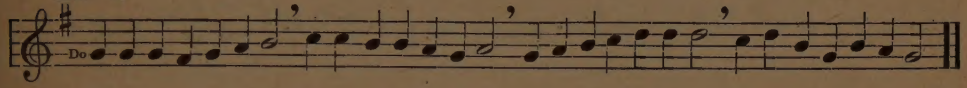


In Ex. 3. Do is on the second line, Re on the second space, etc., like the notes in "America."

Ex. 3.

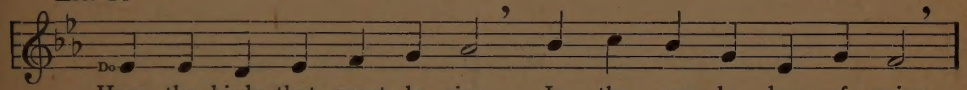


Ex. 4.



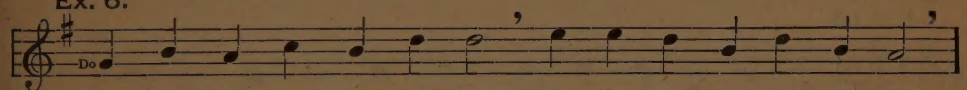
Now placing notes as in Ex. 2, Do on the first line, etc., let us sing the notes until we have learned the tune, and then sing the words, as we think of the *name* and the *pitch* of the note that goes with each word.

Ex. 5.


Do
Hear the birds that sweet - ly sing, In the ear - ly days of spring,
Clear their car - ols on the air, Bring - ing glad - ness ev - 'ry - where.

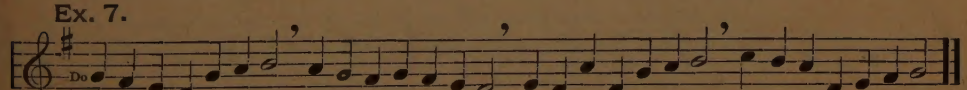
In Ex. 6, let us use the words of Ex. 5, with a new tune, placing Do as in "America," Ex. 3.

Ex. 6.


Do
Hear the birds that sweet - ly sing, In the ear - ly days of spring,
Clear their car - ols on the air, Bring - ing glad - ness ev - 'ry - where.

In Ex. 7, we will again place Do on second line, and use more of the notes.

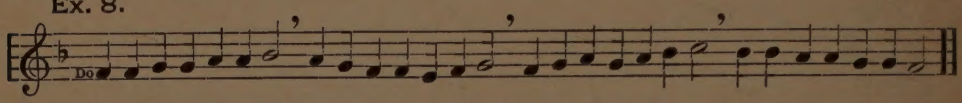
Ex. 7.



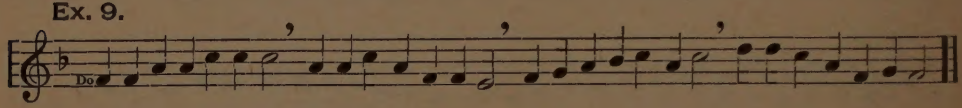
NOTE TO TEACHER.—In this lesson and these first exercises, be very lenient about the Time; call little or no attention to it, but keep the mind of the class strictly on the *position* and *pitch* of the notes.

In the previous exercises we have had Do on the first line and on the second line; but in Ex. 8 and 9 we will place Do on the first space, Re on the second line, Mi on the second space, etc.

Ex. 8.



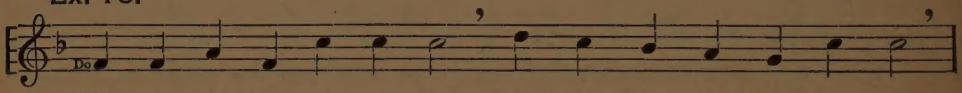
Ex. 9.



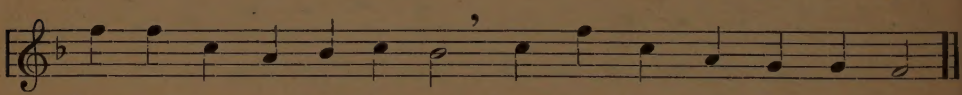
It will help the pupil to read rapidly if he will observe that Do, Mi, Sol and Ti come on same kind of degree, *i. e.*, if Do is on a space, Mi, Sol and Ti come one space above. Likewise Re, Fa, La and upper Do come on same kind of degree, thus:

First sing notes, and then use the word "la" for each note; but keep name of note and pitch clearly in mind. When the tune can be properly sung by using "la," then sing words, still keeping the name of the note above the word clearly in mind.

Ex. 10.

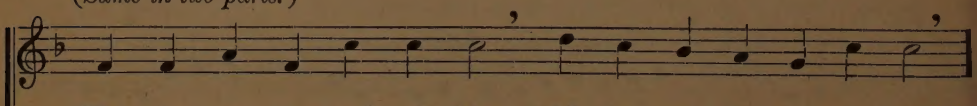


'Tis the mer - ry month of May, All the world is bright and gay;

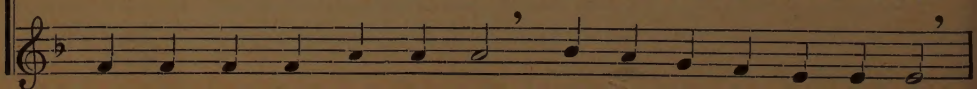


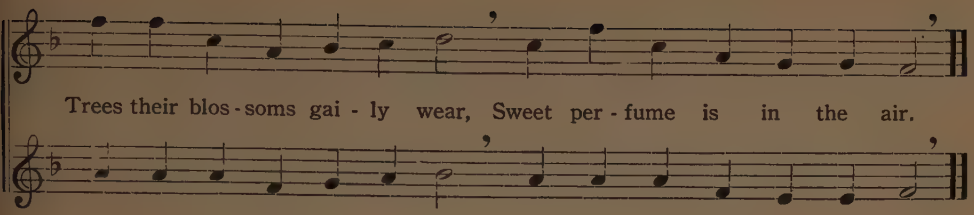
Trees their blos-soms gai - ly wear, Sweet per - fume is in the air.

(*Same in two parts.*)

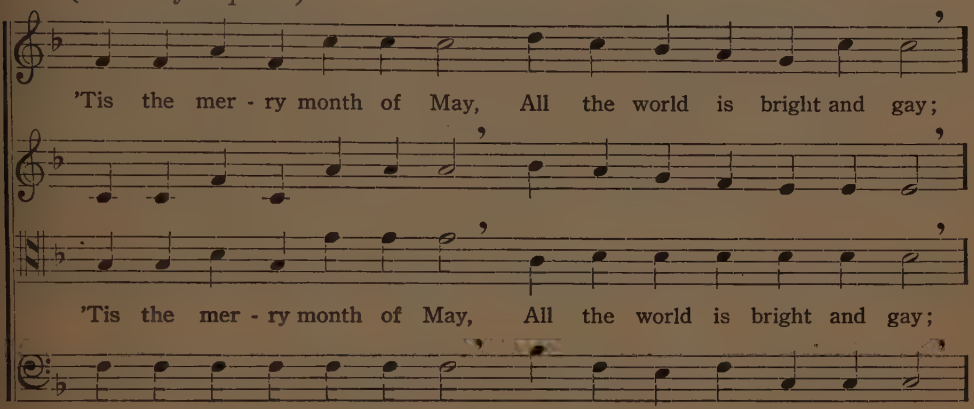


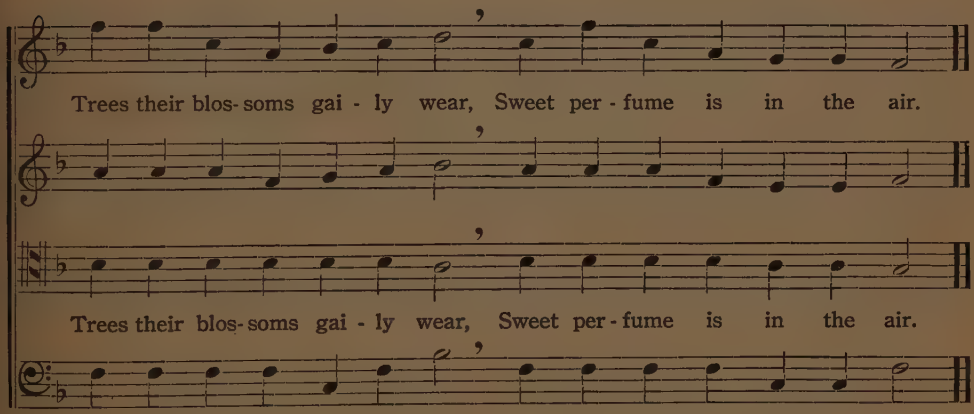
'Tis the mer - ry month of May, All the world is bright and gay;





(*Same in four parts.*)





NOTE TO TEACHER.—A very helpful Exercise at this juncture is to place the Scale on the board by syllables, (*see illustration,*) and point out familiar tunes, letting the pupil sing the syllables. Then, at times, point out unfamiliar tunes or exercises, and let the class sing the syllables, being careful to sing the pitch of each syllable correctly. This is an excellent exercise to develop pitch perception. More notes may be added. To treat this Scale as the key-board of an organ, and the pupils as an organ, often creates fine interest.

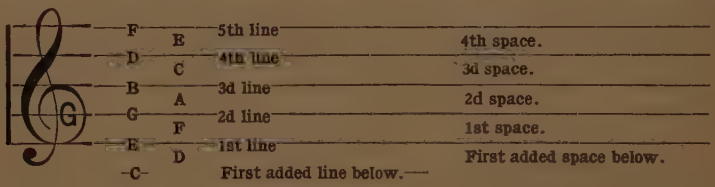
Do.
Ti,
La,
Sol,
Fa,
Mi,
Re,
Do,

Lesson II.

At this point we will consider the Clefs, then proceed to learn where Do may be. The Soprano and Alto parts are written on the Staff with G Clef 𝄞. For the Tenor, this 𝄡 is sometimes used, the third space being C, though when the Tenor is written on a separate Staff, the G Clef is usually used. The Bass, or F Clef 𝄢 or 𝄢 is also used when Bass and Tenor are written on the same Staff; the bottom line is G, first space A, etc.

In our first lesson we got some idea of HOW to read Music from the Staff. We have had Do on three different positions; but there are four more positions for Do, and in this lesson we want to find HOW to know where Do is.

To do so we must first learn the LETTERS on the Staff, which represent Absolute Pitch, and these letters never change their position on the Staff. For the Soprano, Alto and Tenor, or G Clef and C Clef, they stand thus:



The letters on the bass staff are always two degrees lower than on the soprano. Learn the position of the letters and the names of the lines and spaces thoroughly.

After you know the letters, then it will be easy to learn that when we talk of the "Key of E," that means that Do is on E, and E is always on the first line. This key gives us the notes as we had them in Ex. 1, or Do on first line, Re on first space, Mi on second line, etc. Similarly "Key of G" means that Do is always on G, or on the second line, and the notes come as they did in Ex. 3, Do on second line, Re on second space, etc.

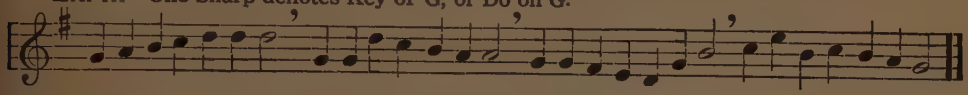
Notice then, that Key of G means Do on G; Key of A means Do on A; Key of B means Do on B, etc.

We know in what "Key" a song is written by the Sharps (♯) or Flats (♭) at the beginning of the selection.

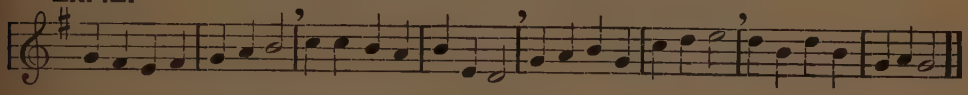
Thus, one sharp signifies the Key of G, Do on second line.
" two sharps signify " " " D, " " first added space below;
" three " " " " " A, " " second space;
" four " " " " " E, " " first line;
" five " " " " " B, " " third line;
" six " " " " " F♯, " " first space.

Our next task now is to learn to recognize the different keys, and to sing in them freely. The keys in Sharps follow in order:

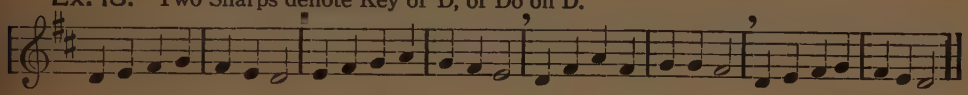
Ex. 11. One Sharp denotes Key of G, or Do on G.



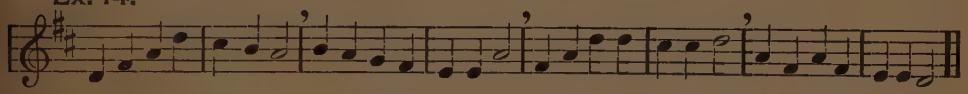
Ex. 12.



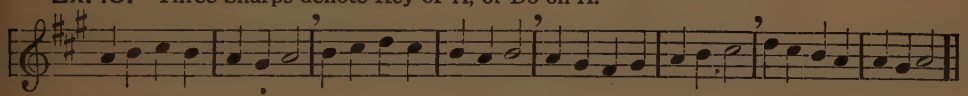
Ex. 13. Two Sharps denote Key of D, or Do on D.



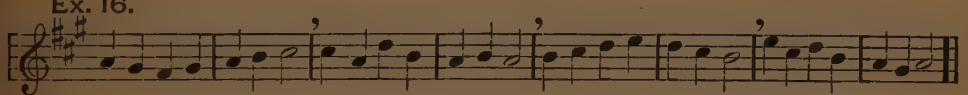
Ex. 14.



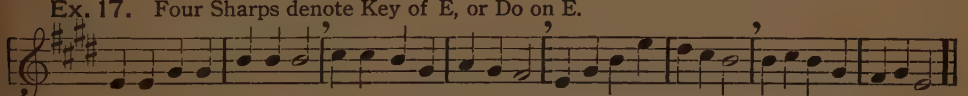
Ex. 15. Three Sharps denote Key of A, or Do on A.



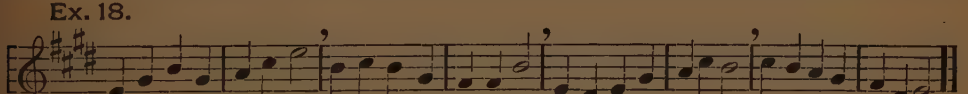
Ex. 16.



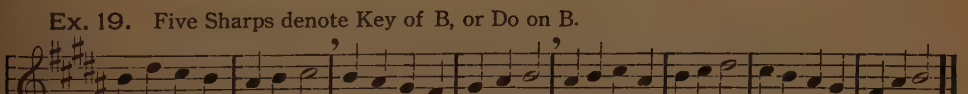
Ex. 17. Four Sharps denote Key of E, or Do on E.



Ex. 18.

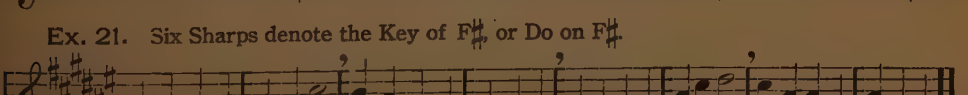


Ex. 19. Five Sharps denote Key of B, or Do on B.

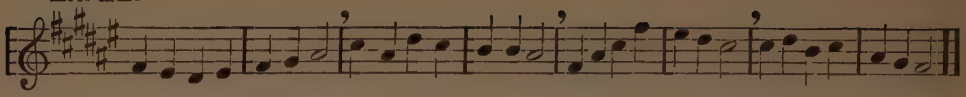


Ex. 20.

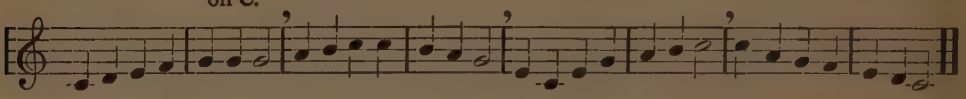
Ex. 21. Six Sharps denote the Key of F♯ or Do on F♯



Ex. 22.



Ex. 23. When there are,no Sharps or Flats in the signature, the Key is C, and Do comes on C.

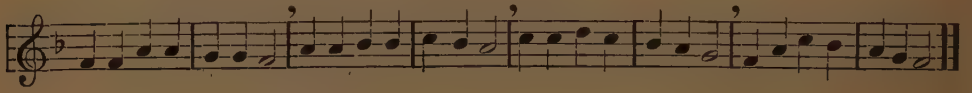


Let us observe now that we have had seven different keys, or seven different scales, or seven different positions for Do, six keys in sharps and the key of C. When we think of six more keys in flats we might think that there are thirteen different positions for Do, or thirteen different scales. This is true for instrumental music, but not true for the singer or vocal music. For vocal music there are only seven different positions, and so far as reading the vocal music is concerned, there are only seven different scales. True, there are thirteen different signatures, six in sharps and six in flats, with the key of C, makes thirteen; but for every position for Do we have had in sharps there is a corresponding number of flats that places Do on exactly the same position, so far as Vocal Music is concerned.

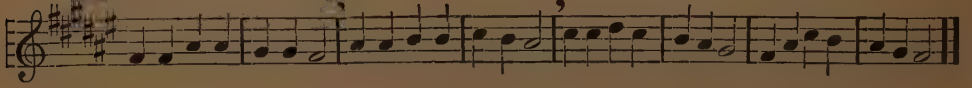
For example, we have just had an exercise in six sharps, Ex. 21, Key of F sharp, placing Do on the first space. Now we shall have one flat as our signature, or the Key of F, placing Do on the first space also. So far as vocal music is concerned, the notes are the same in position, whether we sing in the key of six sharps or one flat, both place Do on the first space.

To make this perfectly clear and simple, corresponding keys and signatures in sharps and flats will be given side by side following Ex. 29. As we have already had all the keys in sharps, the keys in flats will now be presented, followed by the corresponding key and position in sharps.

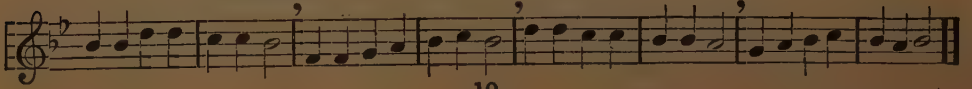
Ex. 24. One Flat denotes Key of F, or Do on F.



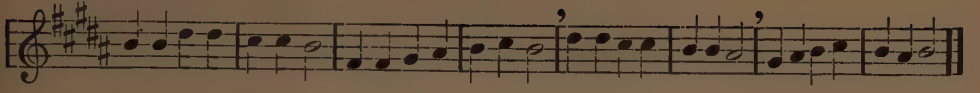
Same positions in Key of F♯.



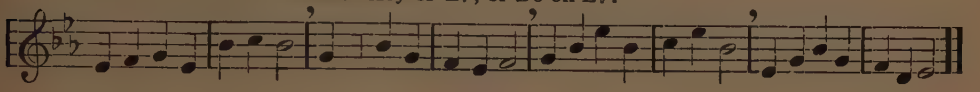
Ex. 25. Two Flats denote Key of B♭, or Do on B♭.



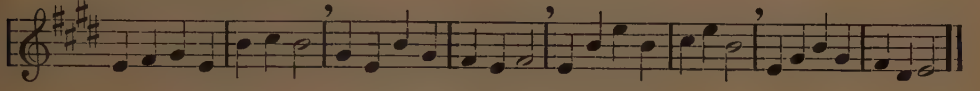
Same positions in Key of B.



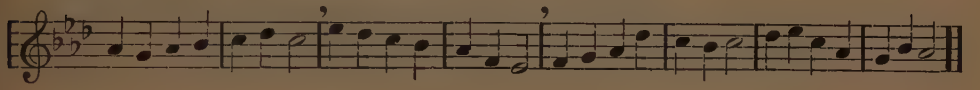
Ex. 26. Three Flats denote Key of E♭, or Do on E♭.



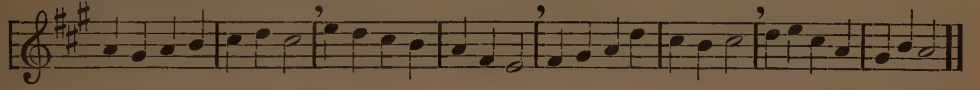
Same positions in Key of E.



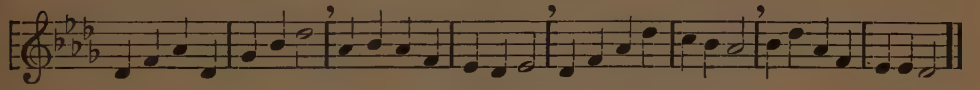
Ex. 27. Four Flats denote the Key of A♭, or Do on A♭.



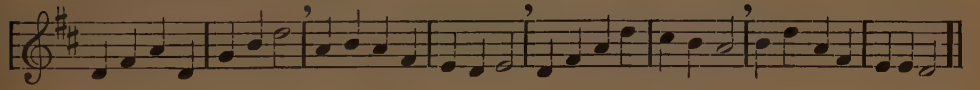
Same positions in Key of A.



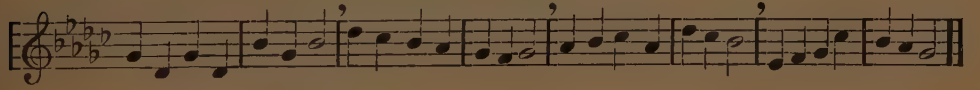
Ex. 28. Five Flats denote the Key of D♭, or Do on D♭.



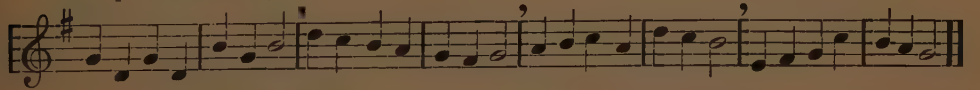
Same positions in Key of D.



Ex. 29. Six Flats denote Key of G♭, or Do on G♭.



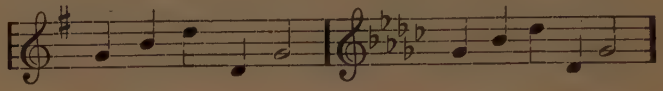
Same positions in Key of G.



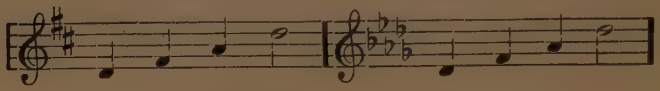
Now we have sung in all the keys, and have seen all the different signatures (the "Signature" of a selection is the group of sharps or flats at the beginning of the selection,) in which music is written. It is very important that we know these signatures very well, and the keys for which they stand.

That we may know them still better, let us group them, so the exact relation of the corresponding keys may be seen at a glance. Study the following arrangement:

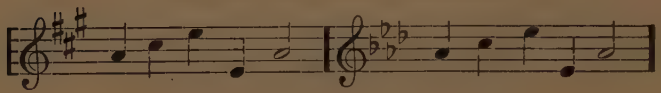
Key picture for Key of G, and G♭.



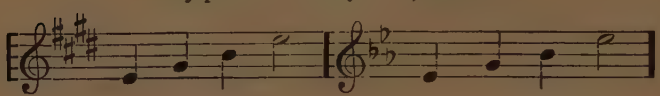
Key picture for Key of D, and D♭.



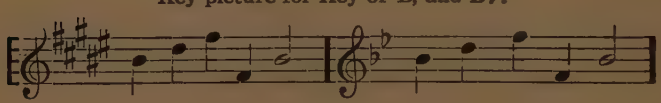
Key picture for Key of A, and A♭.



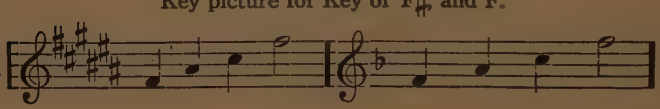
Key picture for Key of E, and E♭.



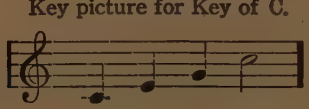
Key picture for Key of B, and B♭.



Key picture for Key of F♯, and F.

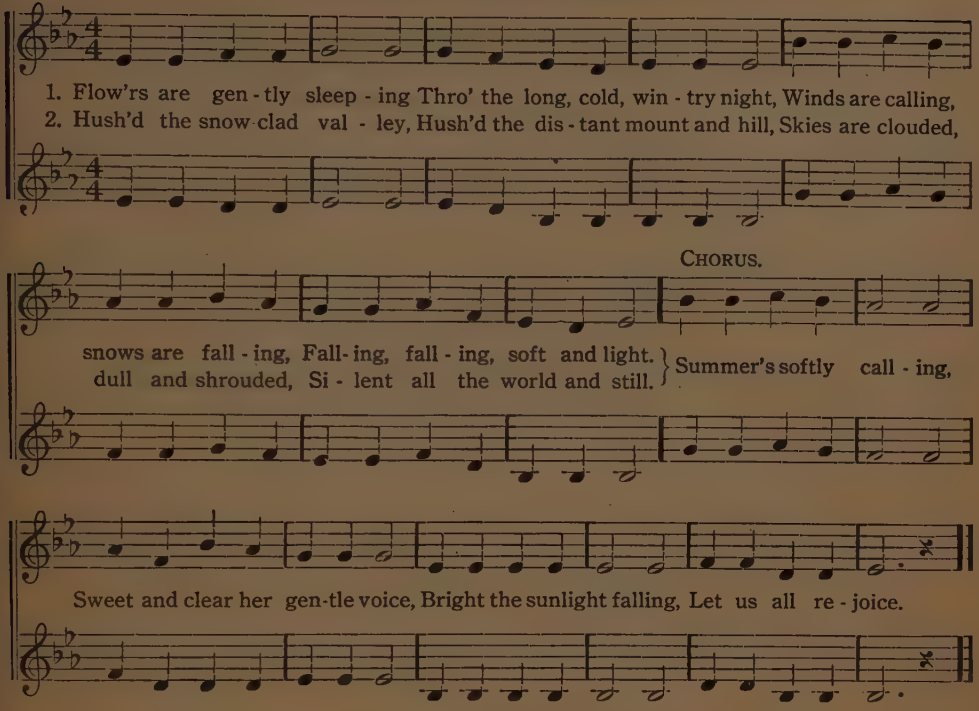


Key picture for Key of C.

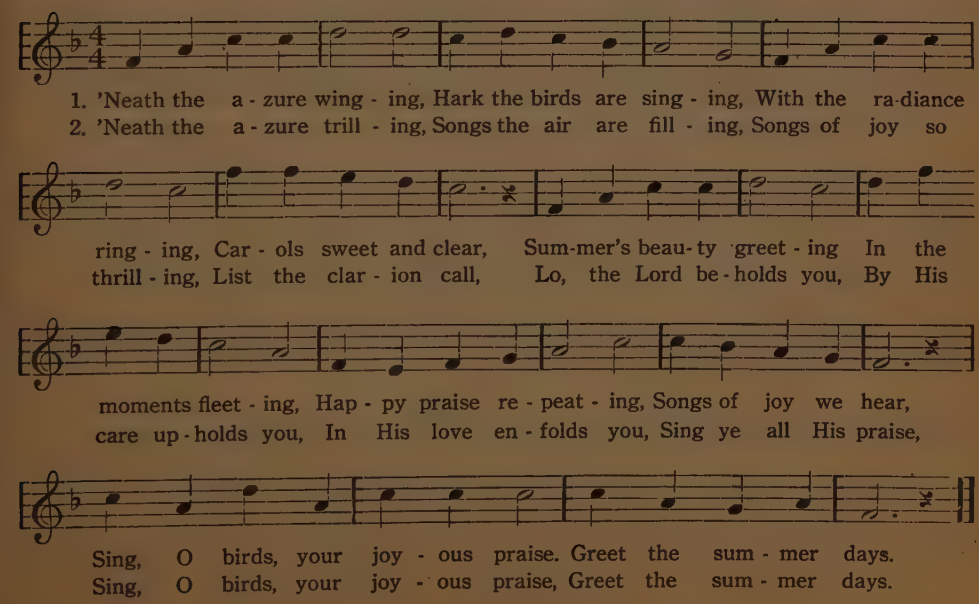


From the above outline it is clear that for every position of Do there are TWO signatures. Notice that in these "Corresponding" signatures the sharps and flats added always make Seven. Hence, subtract any number of sharps or flats in a signature from Seven, and you have the number of sharps or flats in the corresponding key. This fact often helps to fix the keys in mind. The word "Key Picture" above is important. By Key Picture is meant the positions of Do, Mi, Sol, and upper Do, or lower Sol in each key, and if these are well learned and held in mind as one sings in a certain key, it aids greatly in rapid reading.

Flowers Are Sleeping.

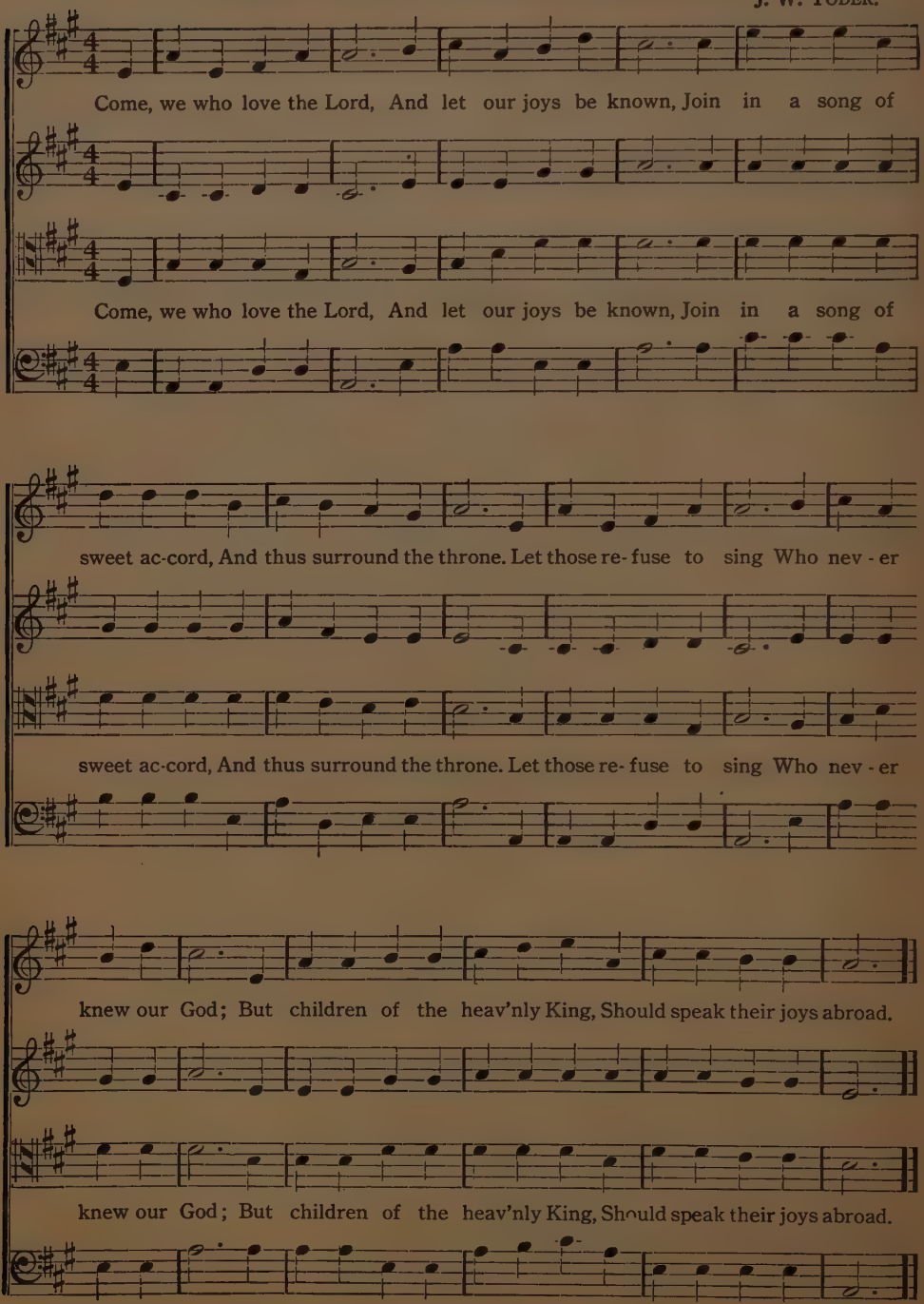

1. Flow'rs are gen - tly sleep - ing Thro' the long, cold, win - try night, Winds are calling,
2. Hush'd the snow-clad val - ley, Hush'd the dis - tant mount and hill, Skies are clouded,
CHORUS.
snows are fall - ing, Fall - ing, fall - ing, soft and light.
dull and shrouded, Si - lent all the world and still.
Summer's softly call - ing,
Sweet and clear her gen-tle voice, Bright the sunlight falling, Let us all re - joice.

'Neath the Azure Winging.


1. 'Neath the a - zure wing - ing, Hark the birds are sing - ing, With the ra-diance
2. 'Neath the a - zure trill - ing, Songs the air are fill - ing, Songs of joy so
ring - ing, Car - ols sweet and clear, Sum-mer's beau - ty greet - ing In the
thrill - ing, List the clar - ion call, Lo, the Lord be - holds you, By His
moments fleet - ing, Hap - py praise re - peat - ing, Songs of joy we hear,
care up - holds you, In His love en - folds you, Sing ye all His praise,
Sing, O birds, your joy - ous praise. Greet the sum - mer days.
Sing, O birds, your joy - ous praise, Greet the sum - mer days.

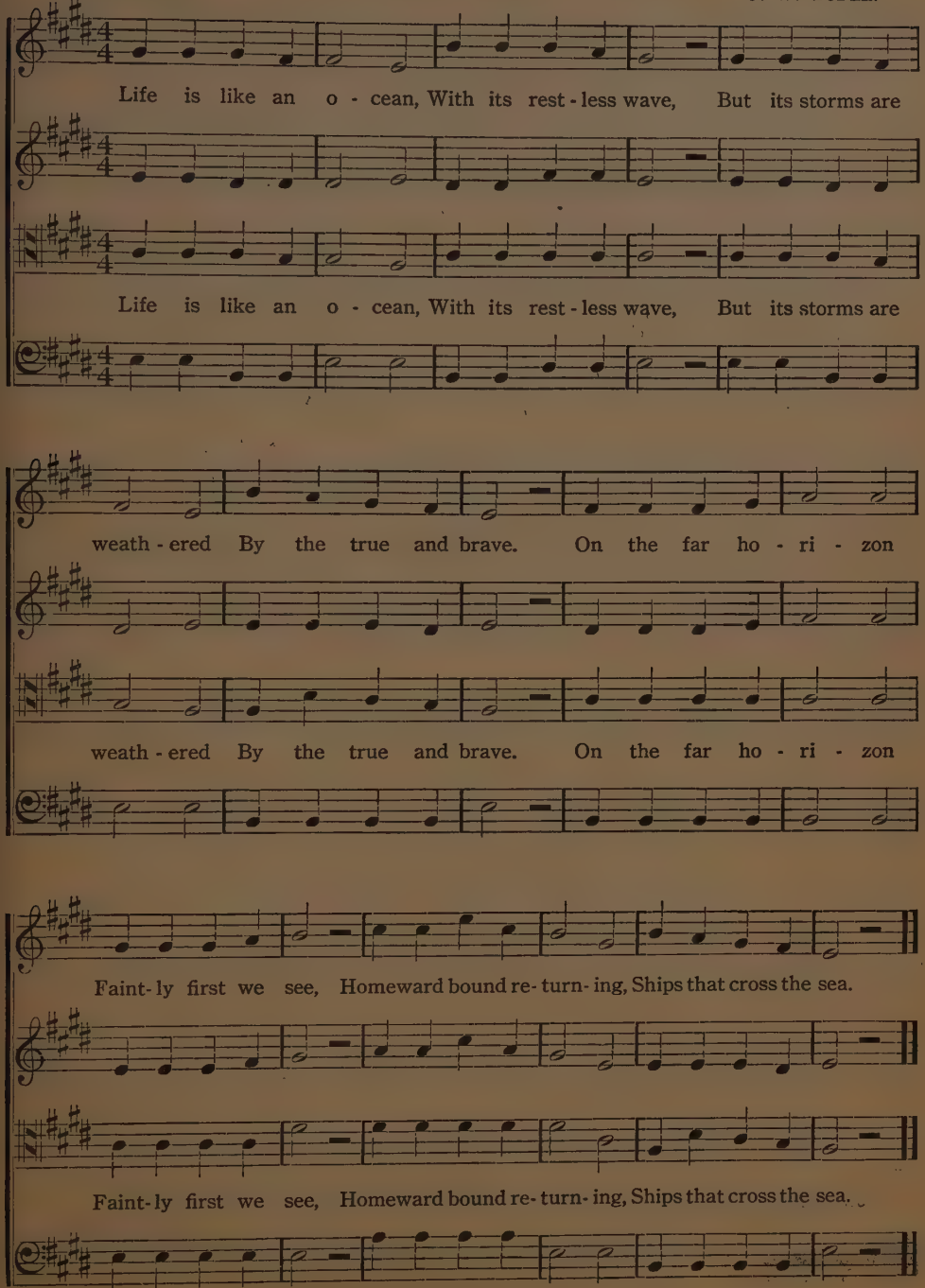
Come, We Who Love the Lord.

J. W. YODER.


Come, we who love the Lord, And let our joys be known, Join in a song of
Come, we who love the Lord, And let our joys be known, Join in a song of
sweet ac-cord, And thus surround the throne. Let those re-fuse to sing Who nev-er
sweet ac-cord, And thus surround the throne. Let those re-fuse to sing Who nev-er
knew our God; But children of the heav'nly King, Should speak their joys abroad.
knew our God; But children of the heav'nly King, Should speak their joys abroad.

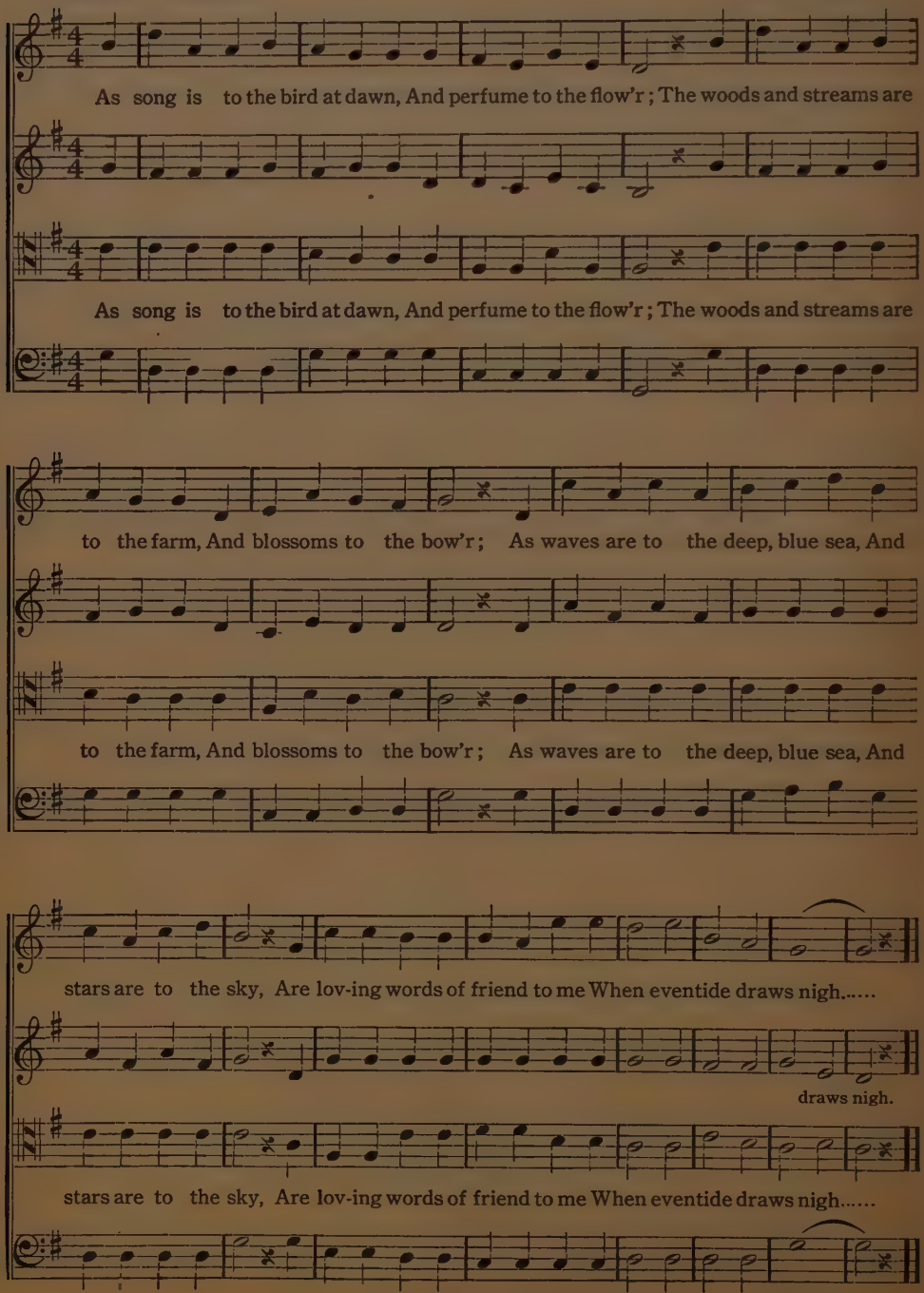
Life Is Like an Ocean.

A. A. PAYN. J. W. YODER.


Life is like an o - cean, With its rest - less wave, But its storms are
Life is like an o - cean, With its rest - less wave, But its storms are
weath - ered By the true and brave. On the far ho - ri - zon
weath - ered By the true and brave. On the far ho - ri - zon
Faint - ly first we see, Homeward bound re - turn - ing, Ships that cross the sea.
Faint - ly first we see, Homeward bound re - turn - ing, Ships that cross the sea.

As Song Is to the Bird at Dawn.

BERTHA J. CLEMANS. ADAM GEIBEL.


As song is to the bird at dawn, And perfume to the flow'r; The woods and streams are
As song is to the bird at dawn, And perfume to the flow'r; The woods and streams are
to the farm, And blossoms to the bow'r; As waves are to the deep, blue sea, And
to the farm, And blossoms to the bow'r; As waves are to the deep, blue sea, And
stars are to the sky, Are lov-ing words of friend to me When eventide draws nigh.....
draws nigh.
stars are to the sky, Are lov-ing words of friend to me When eventide draws nigh.....

Lesson III.—(Time.)

So far we have thought only of the position and pitch of the notes; but it is easy to see that if we could sing the different notes and pitches correctly, and keep the "tune," if some sang fast and some sang slowly, there still would be no real Music. The "fast and slow" of Music makes it necessary for a second very important element, TIME.

We shall now try to learn how it is possible for many people to be singing a selection, and yet keep perfectly together.

Keeping together depends on Rhythm, and how to measure that rhythm. Rhythm is the regular occurrence of loud and soft syllables in poetry and music. Say this line aloud, and notice the rhythm: "Twinkle, twinkle, little star; How I wonder what you are."

In Music we speak of STRONG and WEAK beats; a "beat" is a pulsation or tap for each syllable.

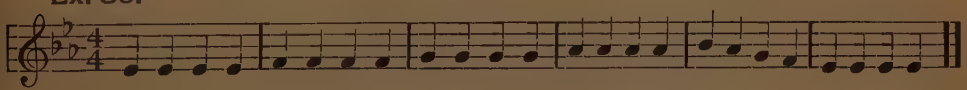
One kind of Music groups the syllables in families of *fours*, a strong beat, then a weak beat, then a medium strong, and a weak. Now, to get started, let's count 1, 2, 3, 4, saying the 1 and the 3 strongly, and the 2 and the 4 softly; thus, *1*, 2, *3*, 4. Do this several times over.

Now, instead of saying 1, 2, 3, 4, say *Down*, Left, *Right*, Up, and beat the time with the hand, letting it go Down, Left, Right, Up, as you say the words.

When you can do this smoothly, then, instead of saying Down, left, right, up, sing four Do's, then four Re's, four Mi's, four Fa's, as you beat time with the hand, Down, Left, Right, Up.

The note that stands for one beat in all kinds of simple time is the Quarter note, (♩). Now, sing one of these quarter notes to each beat in the following exercise; and beat D, L, R, U, with the hand.

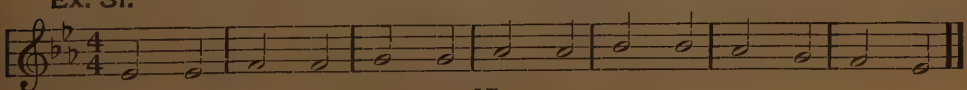
Ex. 30.



Sing the above exercise and BEAT the TIME till it can be well done, then we will take the note that is just twice as long as the Quarter note, and is called a Half note, and requires two beats. Sing two Do's, two Re's, two Mi's, and two Fa's, beating the time as before, D, L, R, U, and hold each note TWO beats.

Now sing exercise below, giving each HALF note two beats.

Ex. 31.

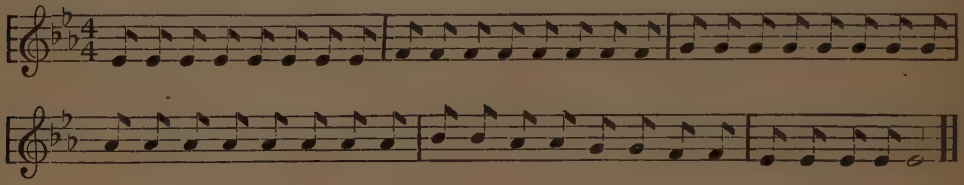


For easy practice in Quarter and Half notes, turn to Lesson I, exercises 2 to 10; and Lesson II, exercises 12 to 20.

Now let us sing TWO notes to one beat. This note just half as long as the Quarter, is called an Eighth note (♪). Now beat time as before, and sing eight Do's, eight Re's, eight Mi's, etc., singing TWO to each beat.

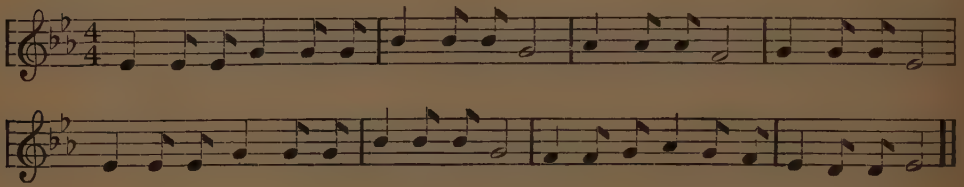
Now sing exercise below, and beat time, Down, Left, Right, Up, two eighth notes to each beat.

Ex. 32.



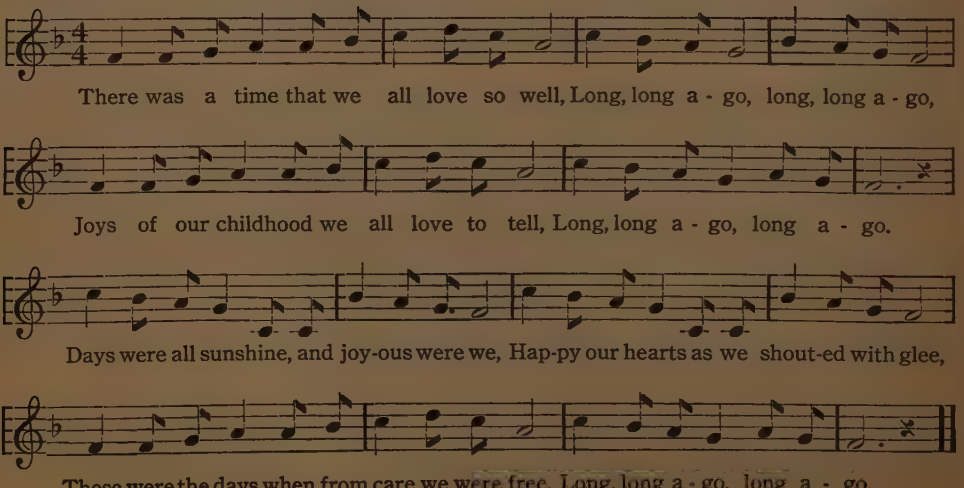
In the following exercises we will use Quarter notes, Half notes, and Eighth notes. Beat the time, Down, Left, Right, Up. Remember, a quarter note one beat, a half note two beats, and two eighth notes to one beat.

Ex. 33.



Long Ago.

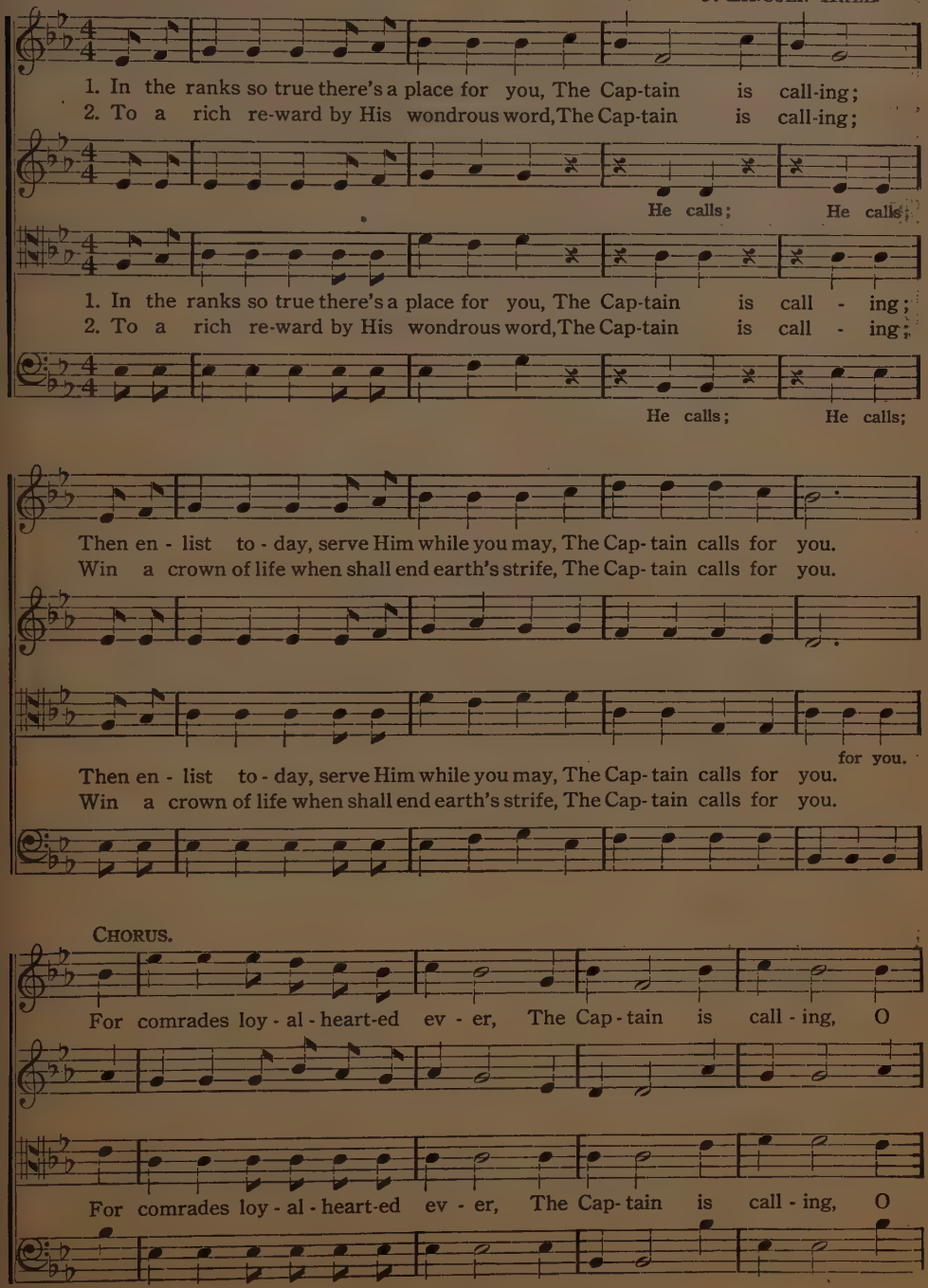
Ex. 34.


There was a time that we all love so well, Long, long a - go, long, long a - go,
Joys of our childhood we all love to tell, Long, long a - go, long a - go.
Days were all sunshine, and joy-ous were we, Hap-py our hearts as we shout-ed with glee,
These were the days when from care we were free, Long, long a - go, long a - go.

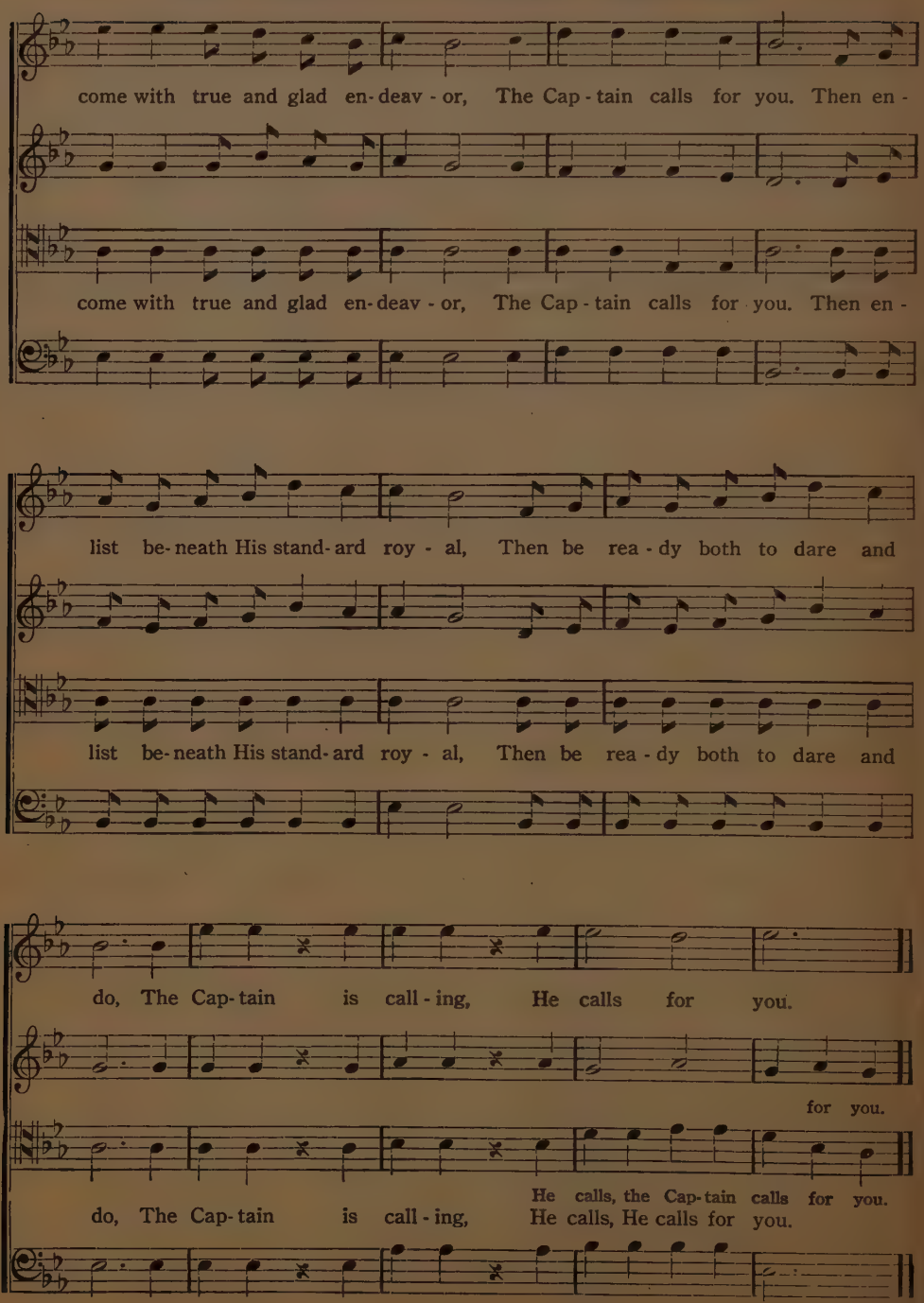
Ex. 35.

The Captain is Calling.

ELSIE DUNCAN YALE. J. LINCOLN HALL.


1. In the ranks so true there's a place for you, The Cap-tain is call-ing;
2. To a rich re-ward by His wondrous word, The Cap-tain is call-ing;
He calls; He calls;
1. In the ranks so true there's a place for you, The Cap-tain is call - ing;
2. To a rich re-ward by His wondrous word, The Cap-tain is call - ing;
He calls; He calls;
Then en - list to - day, serve Him while you may, The Cap-tain calls for you.
Win a crown of life when shall end earth's strife, The Cap-tain calls for you.
for you.
Then en - list to - day, serve Him while you may, The Cap-tain calls for you.
Win a crown of life when shall end earth's strife, The Cap-tain calls for you.
CHORUS.
For comrades loy - al - heart-ed ev - er, The Cap-tain is call - ing, O
For comrades loy - al - heart-ed ev - er, The Cap-tain is call - ing, O

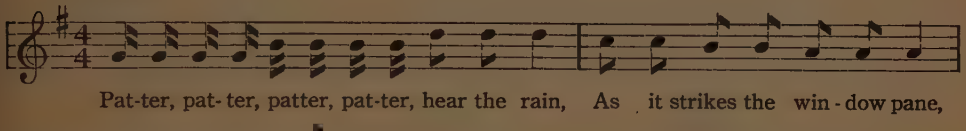
The Captain is Calling.—Concluded.


come with true and glad en-deav-or, The Cap-tain calls for you. Then en-
come with true and glad en-deav-or, The Cap-tain calls for you. Then en-
list be-neath His stand-ard roy-al, Then be rea-dy both to dare and
list be-neath His stand-ard roy-al, Then be rea-dy both to dare and
do, The Cap-tain is call-ing, He calls for you.
for you.
He calls, the Cap-tain calls for you.
do, The Cap-tain is call-ing, He calls, He calls for you.

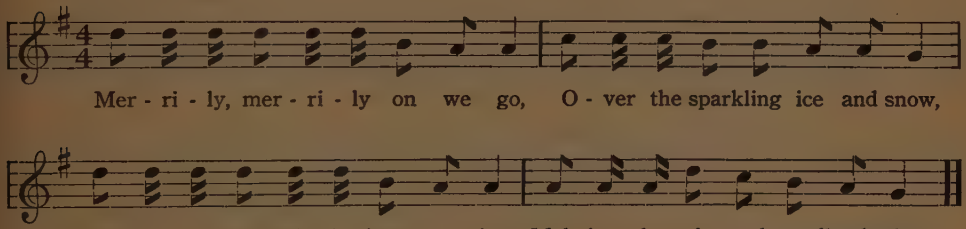
To the three notes we have already used, we now add the shortest and the longest commonly used, the Sixteenth ( ) and the Whole note ( ). Now we have . Four Sixteenth notes are sung to one beat in all Simple time, while the Whole note is held for four beats.

Corresponding to the notes in time values are Rests. In the same order as the notes just given they are , and are named Sixteenth, Eighth, Quarter, Half, and Whole Rest. These notes and rests are all named from the number it takes of each to fill a measure in Quadruple or Four-four Time. Master these forms well, and then sing the following exercises, beating time, Down, Left, Right, Up, as before.

Ex. 36.


Pat-ter, pat-ter, patter, pat-ter, hear the rain, As it strikes the win-dow pane,
Pat-ter, pat-ter, patter, pat-ter, streamlets flow, Mak-ing flow'rs and grass-es grow.

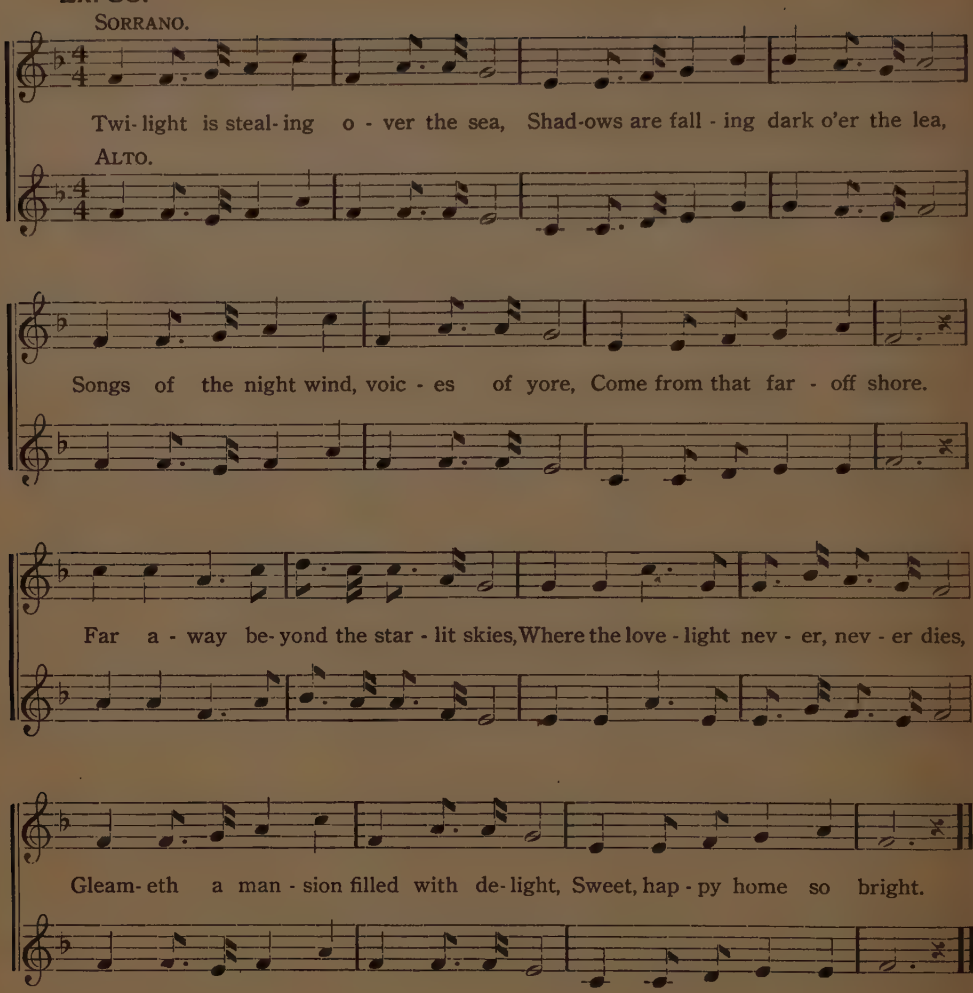
Ex. 37.


Mer-ri-ly, mer-ri-ly on we go, O-ver the sparkling ice and snow,
Hap-pi-ly, hap-pi-ly, hear us sing, Mak-ing the vales and woodlands ring.

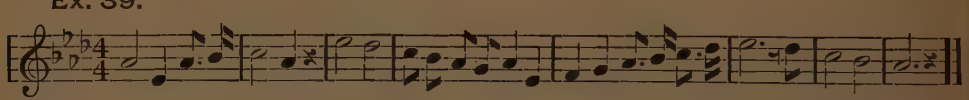
When a Dot (•) is placed after a note it lengthens the time of the note by one-half its original length. The notes most commonly dotted are , and . Thus, a dotted half note ( ) receives three beats, a dotted quarter ( ) one and one-half beats, and a dotted eighth ( ) three-fourths of one beat. It would seem difficult to sing the last two, but when we realize that the dotted quarter is usually followed by an eighth note, thus, , making exactly two beats; and the dotted eighth is followed by a sixteenth note, thus, , making exactly one beat, the difficulty is removed.

We are now ready for all kinds of notes and rests in simple time.

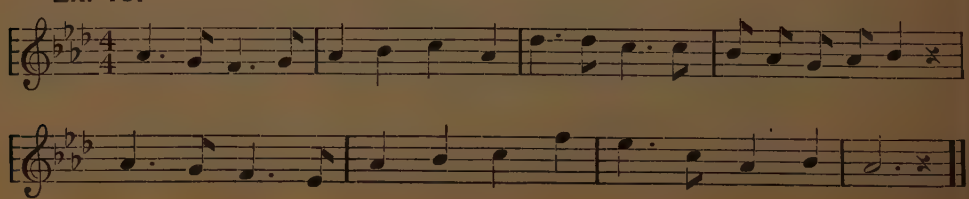
Ex. 38.


SORRANO.
Twi- light is steal- ing o - ver the sea, Shad-ows are fall - ing dark o'er the lea,
ALTO.
Songs of the night wind, voic - es of yore, Come from that far - off shore.
Far a - way be- yond the star - lit skies, Where the love - light nev - er, nev - er dies,
Gleam- eth a man - sion filled with de- light, Sweet, hap - py home so bright.

Ex. 39.



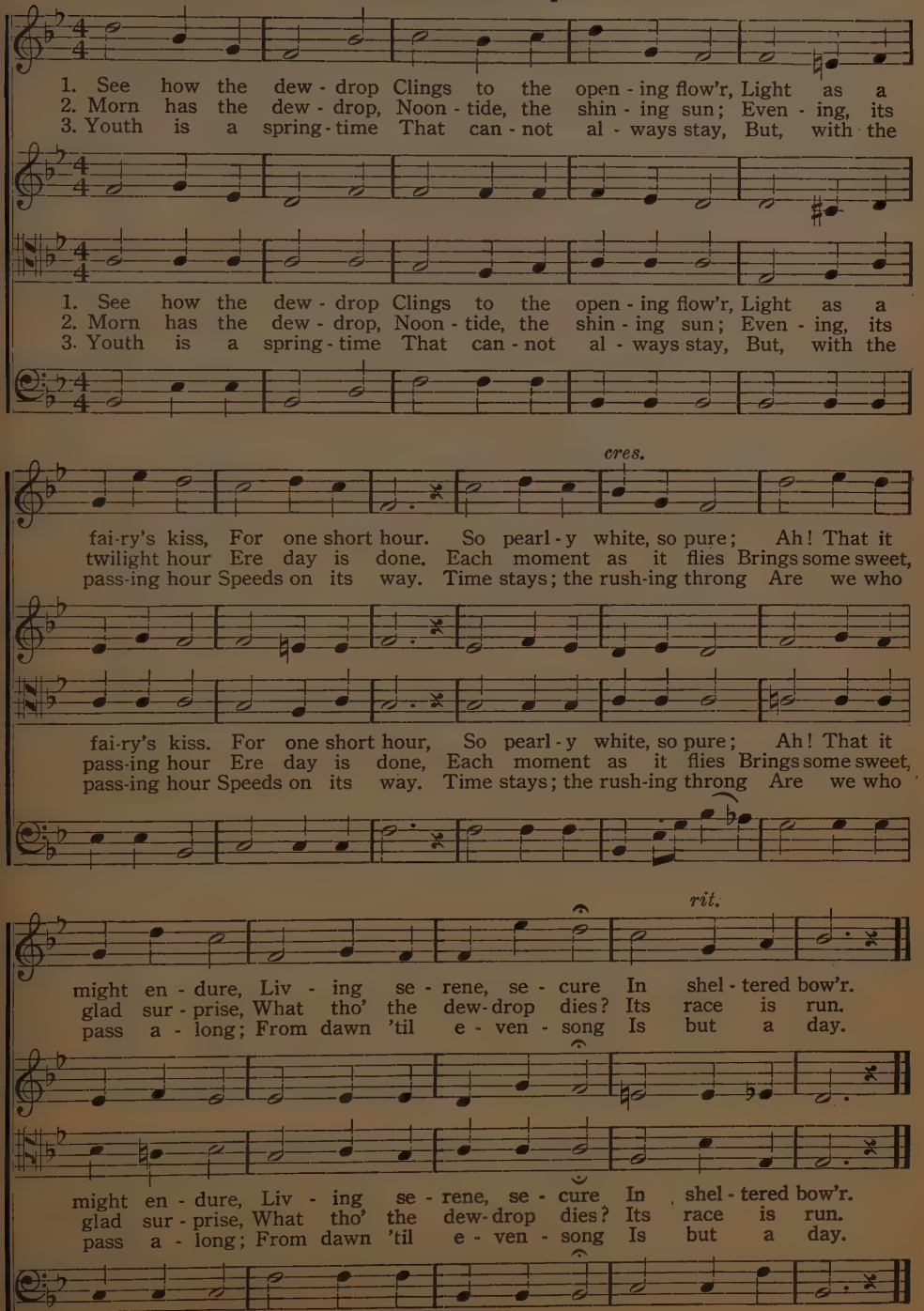
Ex. 40.



C. Austin Miles.

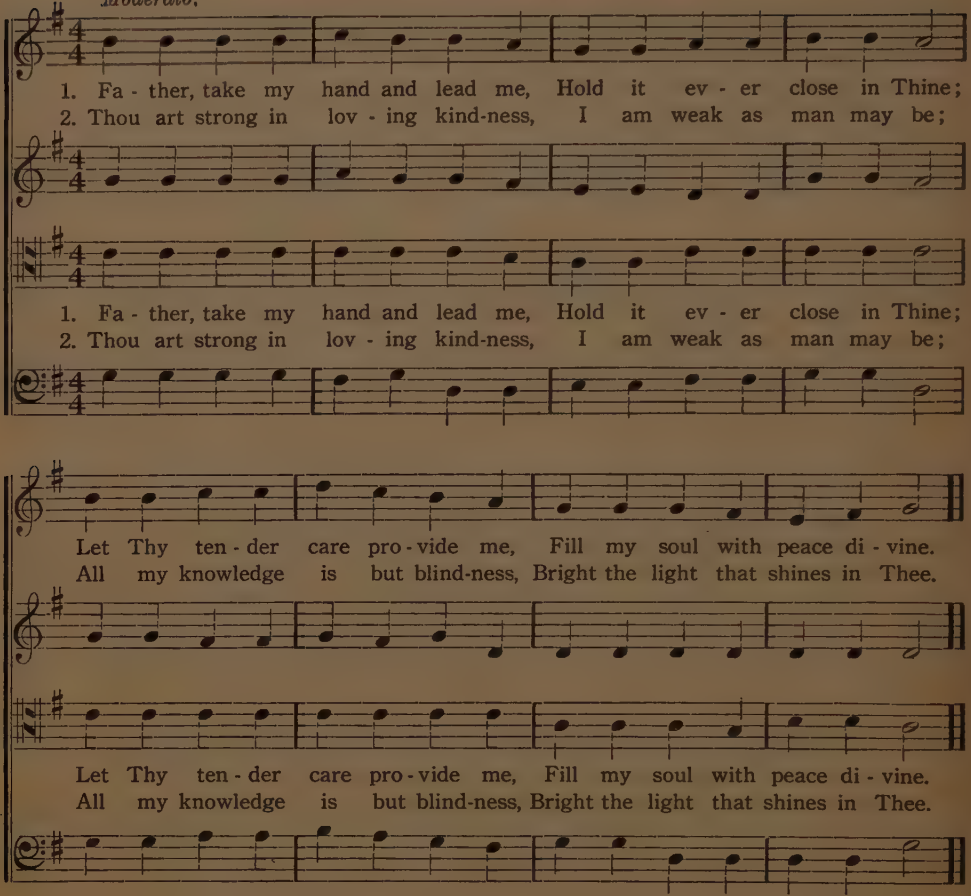
The Dewdrop.

Thuringian Folk Song.


1. See how the dew - drop Clings to the open - ing flow'r, Light as a
2. Morn has the dew - drop, Noon - tide, the shin - ing sun; Even - ing, its
3. Youth is a spring - time That can - not al - ways stay, But, with the
1. See how the dew - drop Clings to the open - ing flow'r, Light as a
2. Morn has the dew - drop, Noon - tide, the shin - ing sun; Even - ing, its
3. Youth is a spring - time That can - not al - ways stay, But, with the
cres.
fai-ry's kiss, For one short hour. So pearl - y white, so pure; Ah! That it
twilight hour Ere day is done. Each moment as it flies Brings some sweet,
pass-ing hour Speeds on its way. Time stays; the rush-ing throng Are we who
fai-ry's kiss. For one short hour, So pearl - y white, so pure; Ah! That it
pass-ing hour Ere day is done, Each moment as it flies Brings some sweet,
pass-ing hour Speeds on its way. Time stays; the rush-ing throng Are we who
rit.
might en - dure, Liv - ing se - rene, se - cure In shel - tered bow'r.
glad sur - prise, What tho' the dew-drop dies? Its race is run.
pass a - long; From dawn 'til e - ven - song Is but a day.
might en - dure, Liv - ing se - rene, se - cure In shel - tered bow'r.
glad sur - prise, What tho' the dew-drop dies? Its race is run.
pass a - long; From dawn 'til e - ven - song Is but a day.

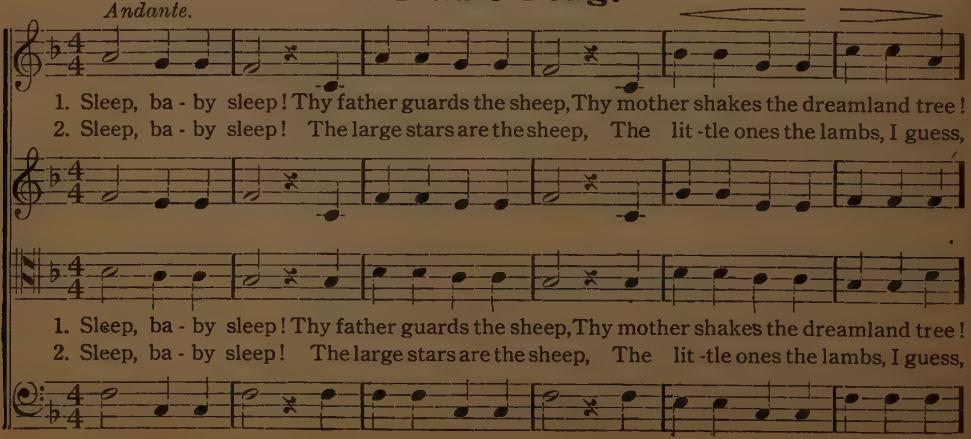
Father, Take My Hand.

Moderato.

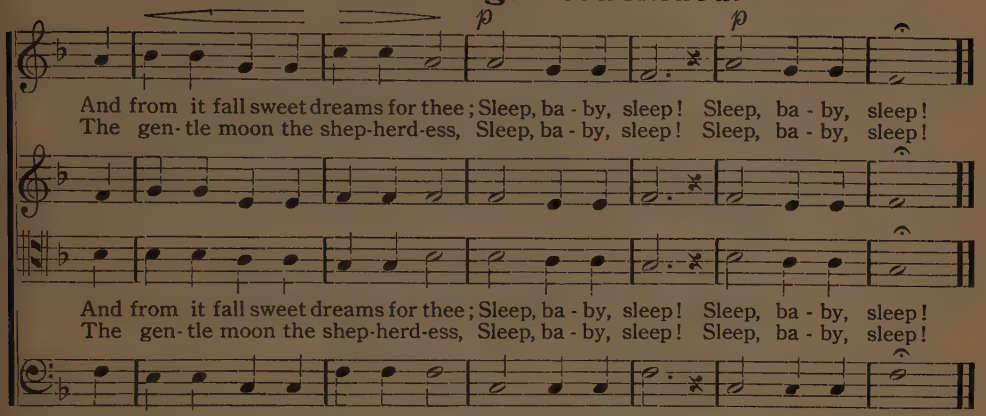

1. Fa - ther, take my hand and lead me, Hold it ev - er close in Thine;
2. Thou art strong in lov - ing kind-ness, I am weak as man may be;
1. Fa - ther, take my hand and lead me, Hold it ev - er close in Thine;
2. Thou art strong in lov - ing kind-ness, I am weak as man may be;
Let Thy ten - der care pro - vide me, Fill my soul with peace di - vine.
All my knowledge is but blind-ness, Bright the light that shines in Thee.
Let Thy ten - der care pro - vide me, Fill my soul with peace di - vine.
All my knowledge is but blind-ness, Bright the light that shines in Thee.

A Cradle Song.

Andante.

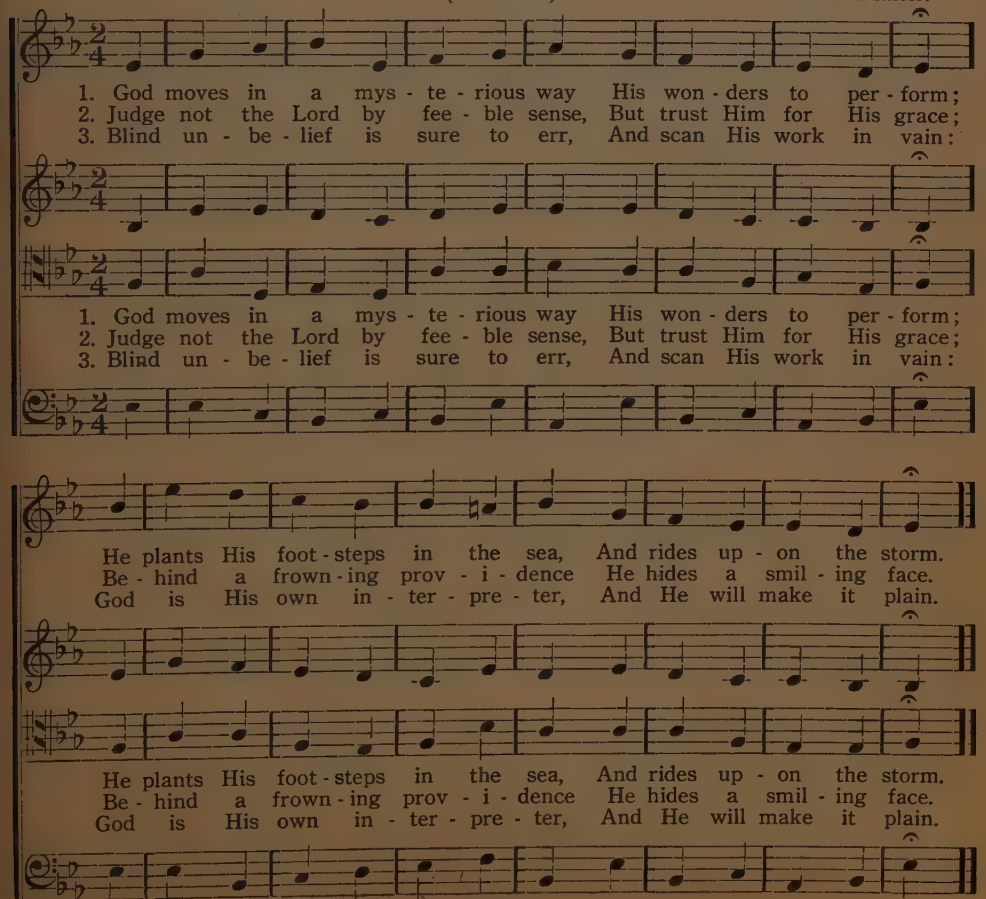

1. Sleep, ba - by sleep! Thy father guards the sheep, Thy mother shakes the dreamland tree!
2. Sleep, ba - by sleep! The large stars are the sheep, The lit - tle ones the lambs, I guess,
1. Sleep, ba - by sleep! Thy father guards the sheep, Thy mother shakes the dreamland tree!
2. Sleep, ba - by sleep! The large stars are the sheep, The lit - tle ones the lambs, I guess,

A Cradle Song.—Concluded.


p
p
And from it fall sweet dreams for thee; Sleep, ba - by, sleep! Sleep, ba - by, sleep!
The gen - tle moon the shep-herd-ess, Sleep, ba - by, sleep! Sleep, ba - by, sleep!
And from it fall sweet dreams for thee; Sleep, ba - by, sleep! Sleep, ba - by, sleep!
The gen - tle moon the shep-herd-ess, Sleep, ba - by, sleep! Sleep, ba - by, sleep!

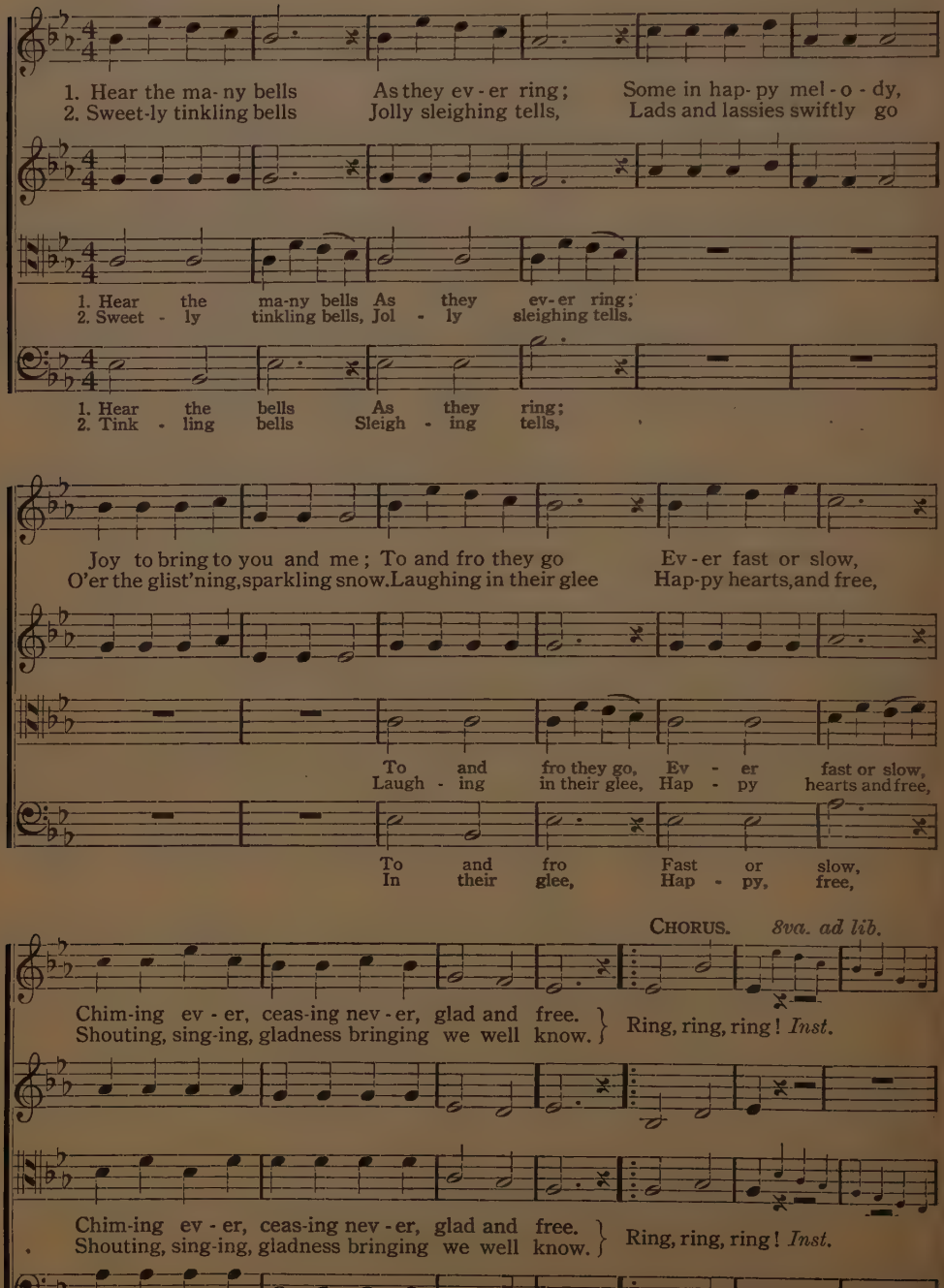
God Moves in a Mysterious Way.

WILLIAM COWPER. (DUNDEE.) Scotch Psalter.

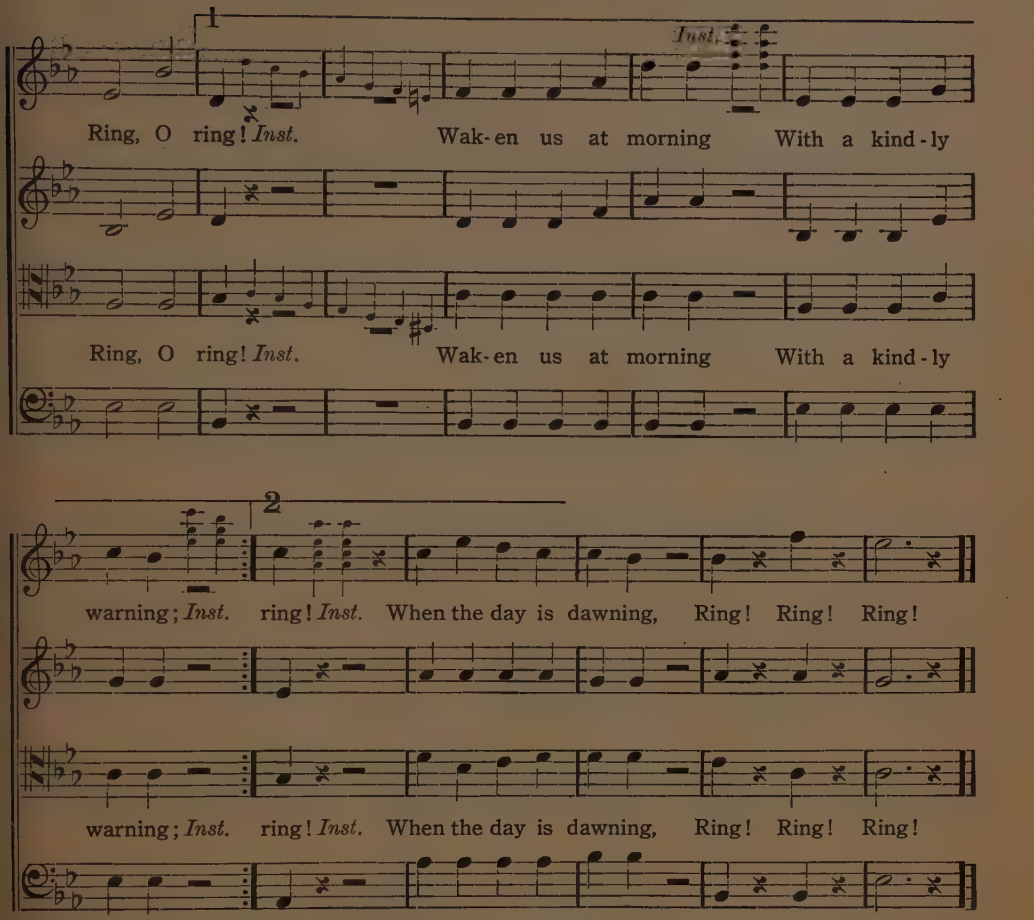

1. God moves in a mys - te - rious way His won - ders to per - form;
2. Judge not the Lord by fee - ble sense, But trust Him for His grace;
3. Blind un - be - lief is sure to err, And scan His work in vain:
1. God moves in a mys - te - rious way His won - ders to per - form;
2. Judge not the Lord by fee - ble sense, But trust Him for His grace;
3. Blind un - be - lief is sure to err, And scan His work in vain:
He plants His foot - steps in the sea, And rides up - on the storm.
Be - hind a frown - ing prov - i - dence He hides a smil - ing face.
God is His own in - ter - pre - ter, And He will make it plain.
He plants His foot - steps in the sea, And rides up - on the storm.
Be - hind a frown - ing prov - i - dence He hides a smil - ing face.
God is His own in - ter - pre - ter, And He will make it plain.

A Song of Bells.

A. A. PAYN. C. AUSTIN MILES.


1. Hear the ma-ny bells As they ev-er ring; Some in hap-py mel-o-dy,
2. Sweet-ly tinkling bells Jolly sleighing tells, Lads and lassies swiftly go
1. Hear the ma-ny bells As they ev-er ring;
2. Sweet-ly tinkling bells, Jol-ly sleighing tells.
1. Hear the bells As they ring;
2. Tink-ling bells Sleigh-ing tells,
Joy to bring to you and me; To and fro they go Ev-er fast or slow,
O'er the glist'ning, sparkling snow. Laughing in their glee Hap-py hearts, and free,
To and fro they go, Ev-er fast or slow,
Laugh-ing in their glee, Hap-py hearts and free,
To and fro Fast or slow,
In their glee, Hap-py, free,
CHORUS. 8va. ad lib.
Chim-ing ev-er, ceas-ing nev-er, glad and free.
Shouting, sing-ing, gladness bringing we well know.
Ring, ring, ring! Inst.
Chim-ing ev-er, ceas-ing nev-er, glad and free.
Shouting, sing-ing, gladness bringing we well know.
Ring, ring, ring! Inst.

A Song of Bells.—Concluded.

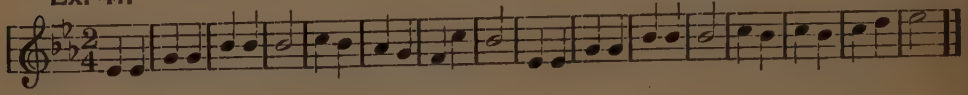

1
Inst.
Ring, O ring! Inst. Wak-en us at morning With a kind-ly
Ring, O ring! Inst. Wak-en us at morning With a kind-ly
2
warning; Inst. ring! Inst. When the day is dawning, Ring! Ring! Ring!
warning; Inst. ring! Inst. When the day is dawning, Ring! Ring! Ring!

Double Time.

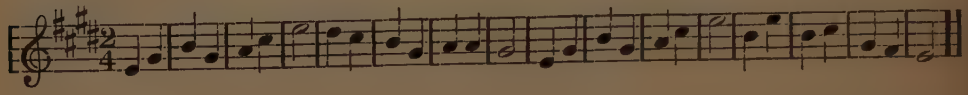
Besides the grouping of notes as in Four-four, or Quadruple time, there is a simple grouping with only two beats in a measure, and is called Double Time. The first beat is accented, and the second is unaccented. The proper movement of the hand in beating Double Time is Down, Up. Now count One, Two, One, Two, several times over. Then in the same movement or speed say Down, Up, and swing the hand as you say the word. For easy practice, sing a quarter note to each beat, two Do's, two Re's, two Mi's, two Fa's. Then use the half note, one Do, one Re, etc. Then the eighth note, four Do's. etc. This easy practice first, allows the learner's mind to be free and easily concentrated on the rhythmic movement of the hand, as he masters the art of Beating Time.

After considerable practice as just suggested, sing the following exercises in Double Time. Beat the time, Down, Up, accenting the Down stroke or first beat of the measure.

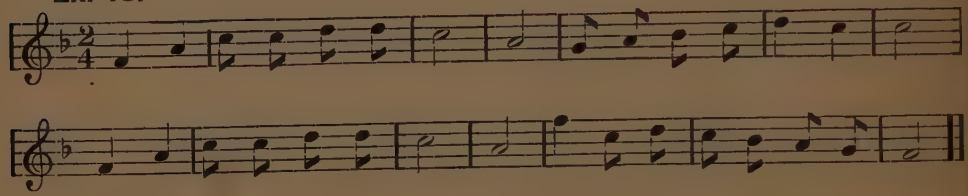
Ex. 41.



Ex. 42.



Ex. 43.



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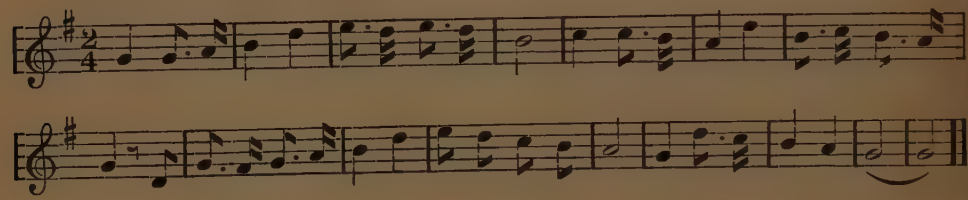
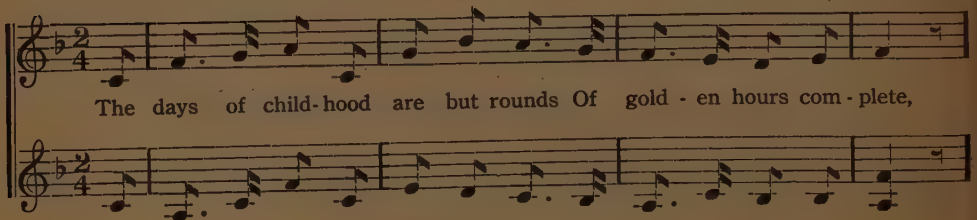
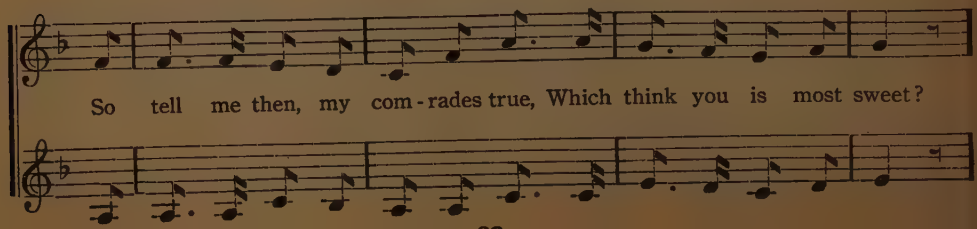
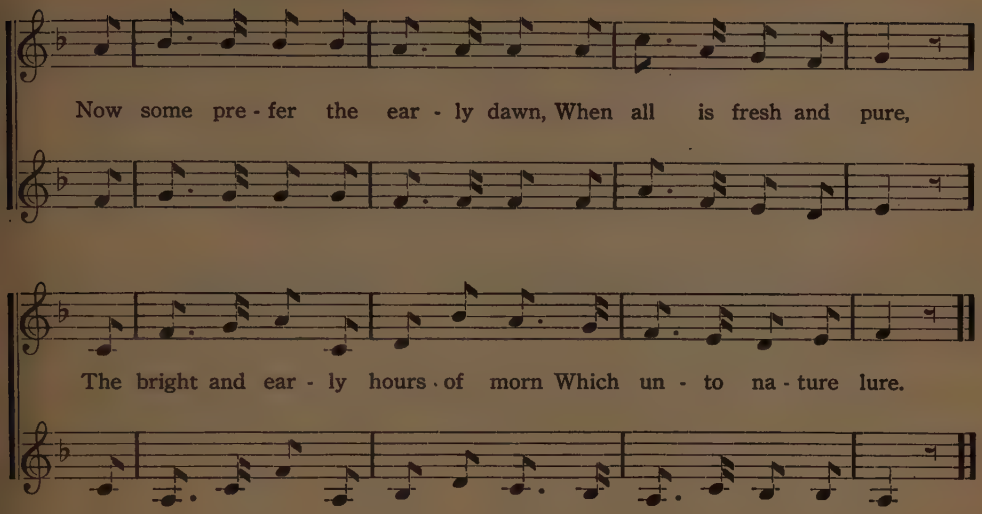


Childhood's Hours.



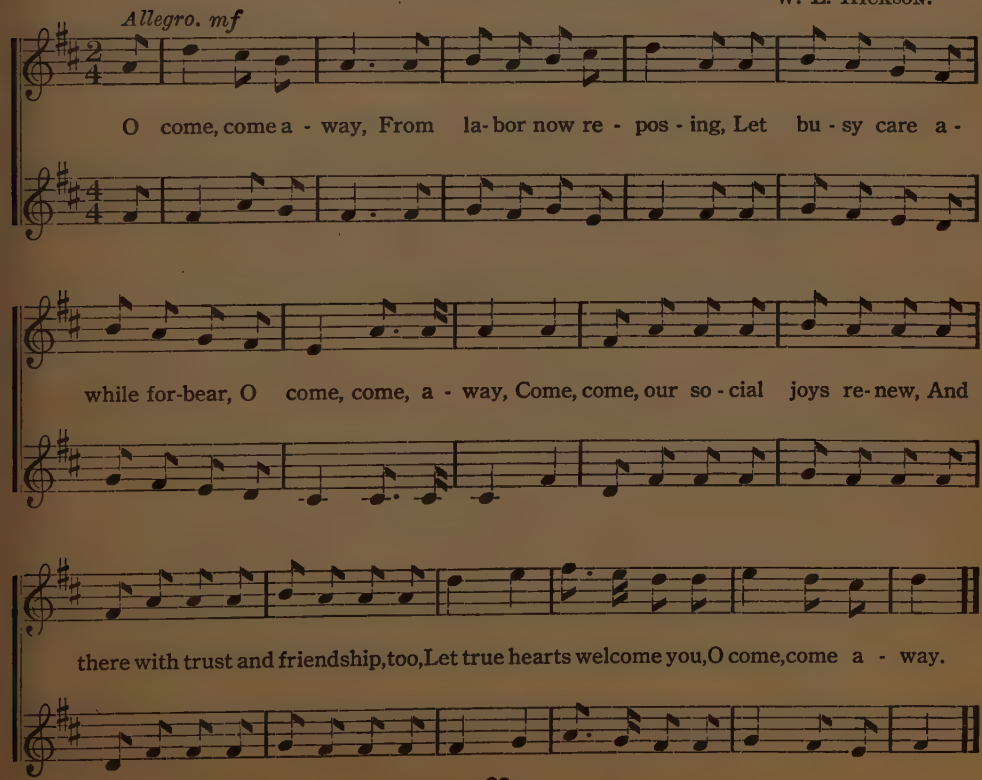


Childhood's Hours.—Concluded.



O Come, Come Away.

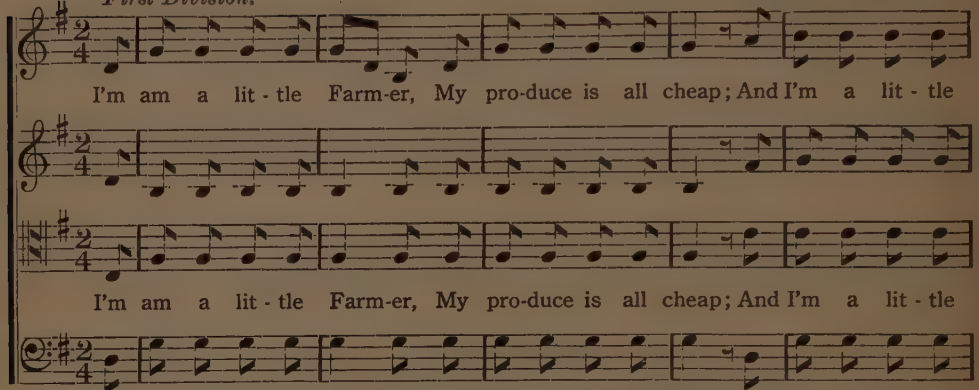
W. E. Hickson.


Allegro. mf
O come, come a - way, From la-bor now re - pos - ing, Let bu - sy care a -
while for-bear, O come, come, a - way, Come, come, our so - cial joys re-new, And
there with trust and friendship, too, Let true hearts welcome you, O come, come a - way.

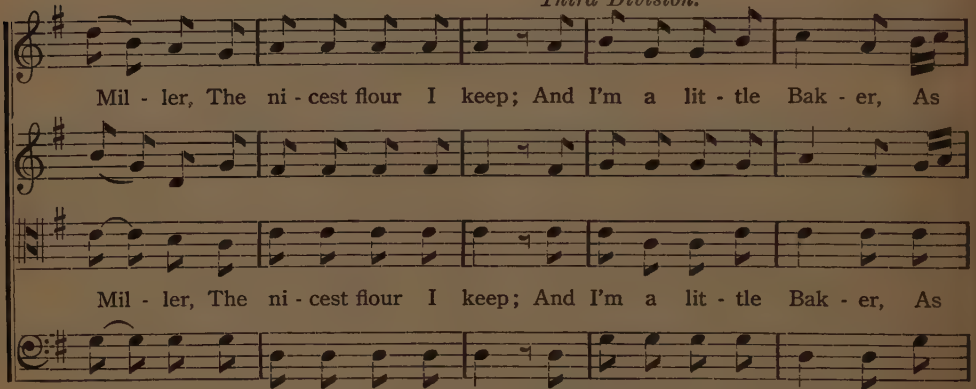
The Workers.

From "Silver Lute," arr.

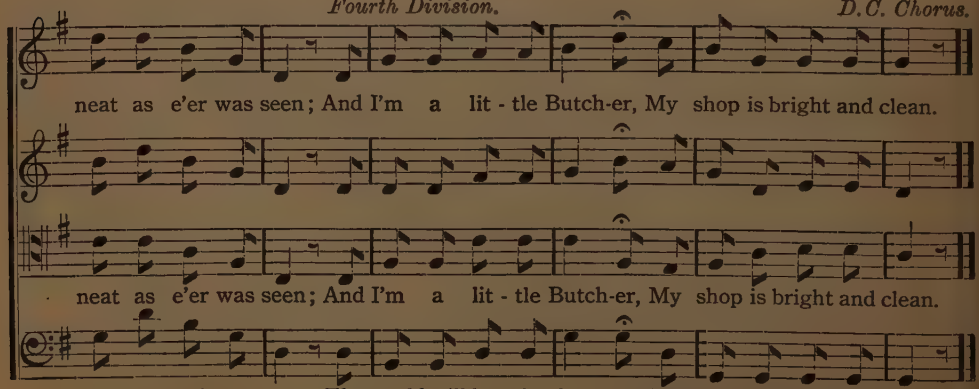
First Division. *Second Division.*


I'm am a lit - tle Farm-er, My pro-duce is all cheap; And I'm a lit - tle
I'm am a lit - tle Farm-er, My pro-duce is all cheap; And I'm a lit - tle
CHO.—We all are mer - ry Work-ers, We'll keep in pleas-ant mood; No mat - ter what our

Third Division.

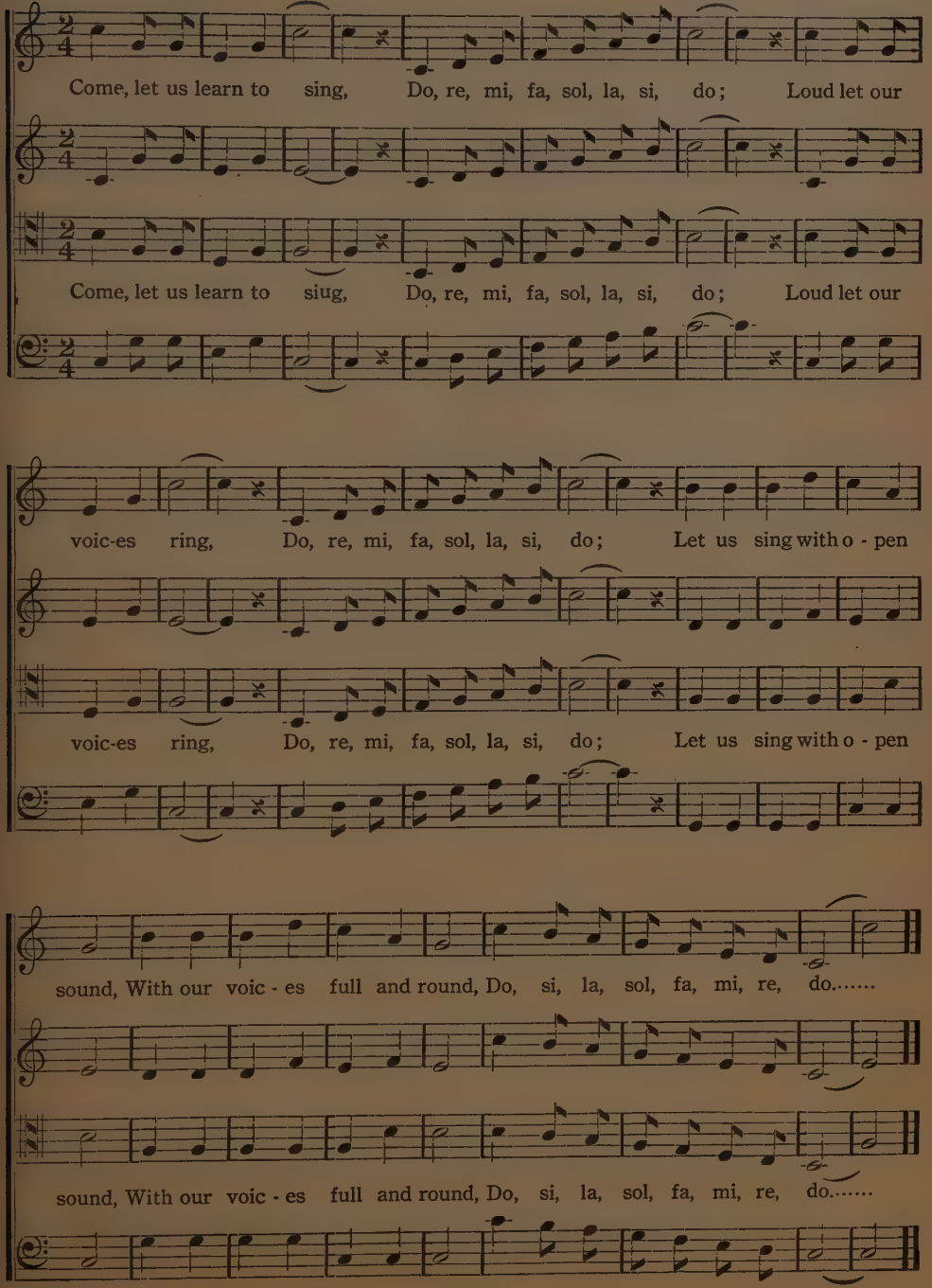

Mil - ler, The ni - cest flour I keep; And I'm a lit - tle Bak - er, As
Mil - ler, The ni - cest flour I keep; And I'm a lit - tle Bak - er, As
trade is, If we're but do - ing good; The world is wide and need - y, And

Fourth Division. *D.C. Chorus.*


neat as e'er was seen; And I'm a lit - tle Butch-er, My shop is bright and clean.
neat as e'er was seen; And I'm a lit - tle Butch-er, My shop is bright and clean.
if we all are true, The world will be the bet - ter, For what we work-ers do.

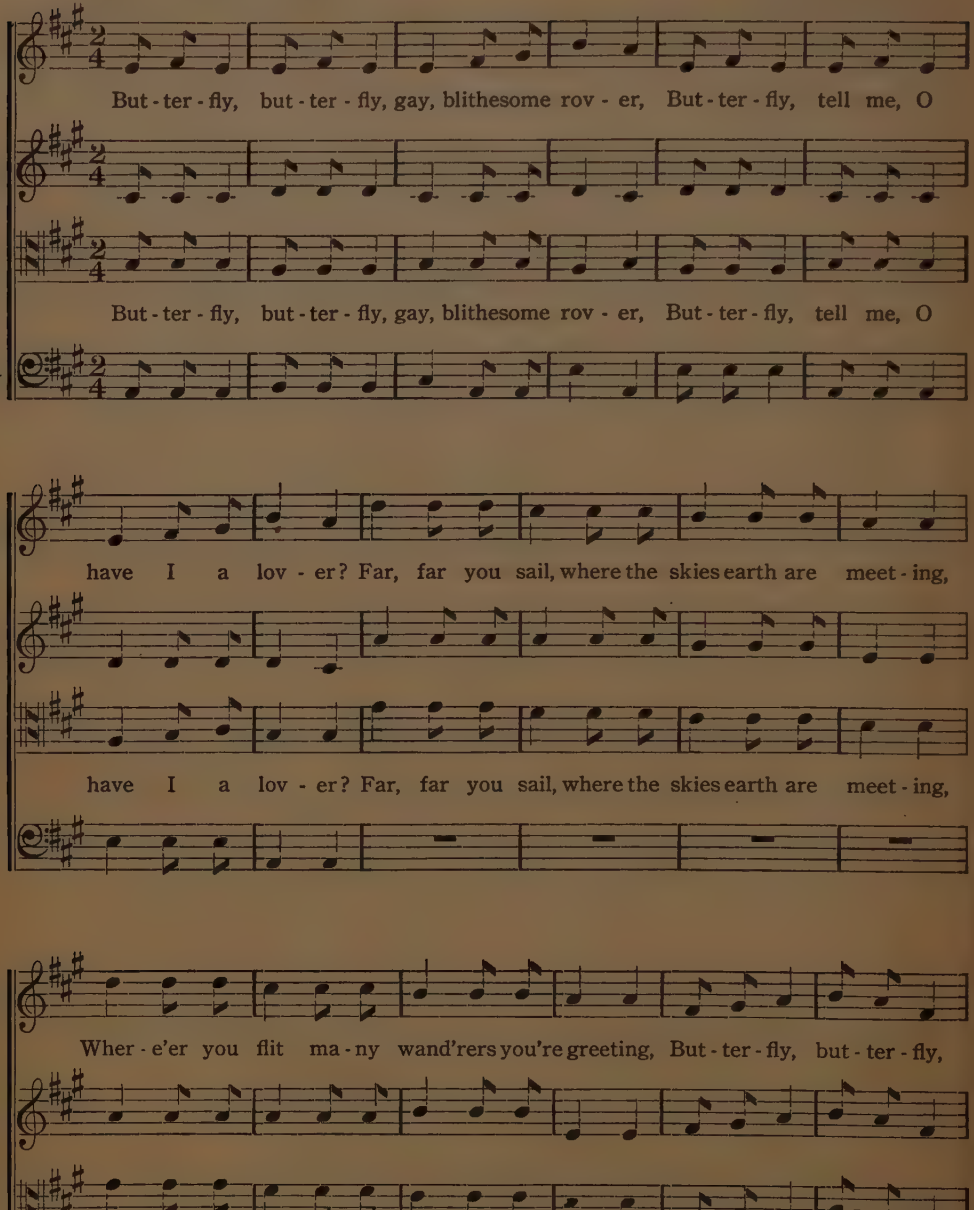
Come, Let Us Learn to Sing.

Anon. Wm. B. Bradbury.

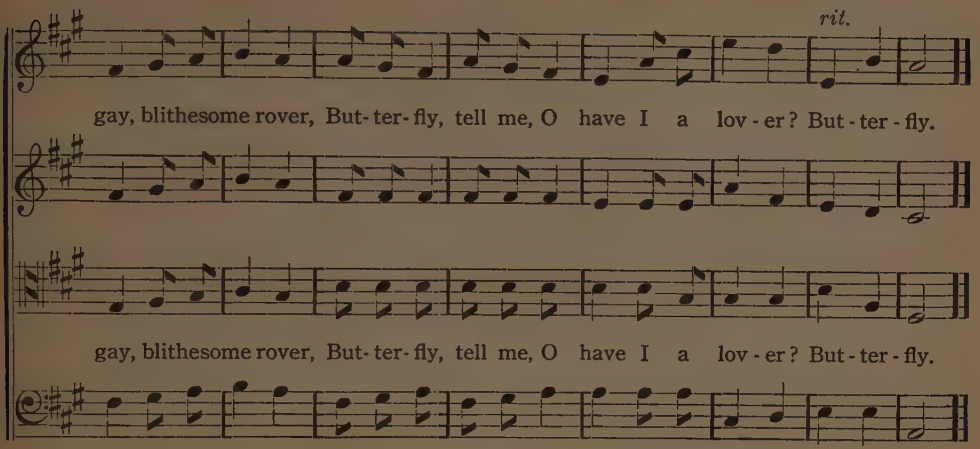

Come, let us learn to sing, Do, re, mi, fa, sol, la, si, do; Loud let our
Come, let us learn to sing, Do, re, mi, fa, sol, la, si, do; Loud let our
voic-es ring, Do, re, mi, fa, sol, la, si, do; Let us sing with o - pen
voic-es ring, Do, re, mi, fa, sol, la, si, do; Let us sing with o - pen
sound, With our voic - es full and round, Do, si, la, sol, fa, mi, re, do.....
sound, With our voic - es full and round, Do, si, la, sol, fa, mi, re, do.....

Butterfly, Tell Me, O Have I a Lover?

DOROTHY LEHMAN SUMERAU. CLYDE WILLARD.


But - ter - fly, but - ter - fly, gay, blithesome rov - er, But - ter - fly, tell me, O
But - ter - fly, but - ter - fly, gay, blithesome rov - er, But - ter - fly, tell me, O
have I a lov - er? Far, far you sail, where the skies earth are meet - ing,
have I a lov - er? Far, far you sail, where the skies earth are meet - ing,
Wher - e'er you flit ma - ny wand'rers you're greeting, But - ter - fly, but - ter - fly,
Wher - e'er you flit ma - ny wand'rers you're greeting, But - ter - fly, but - ter - fly,

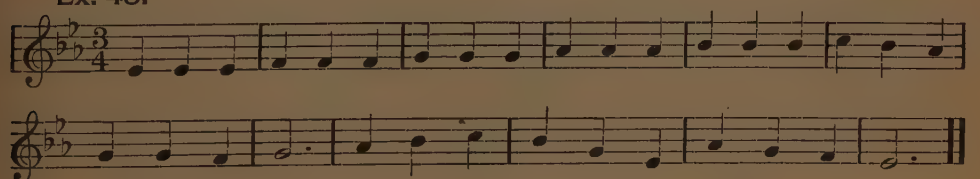
Butterfly, Tell Me, O Have I a Lover?—Concluded.


rit.
gay, blithesome rover, But-ter-fly, tell me, O have I a lov-er? But-ter-fly.
gay, blithesome rover, But-ter-fly, tell me, O have I a lov-er? But-ter-fly.

Triple Time.

There are three kinds of simple time, Quadruple, or $\frac{4}{4}$, Double, or $\frac{2}{4}$ and Triple or $\frac{3}{4}$. We have just had the first two, now we will take up the last, Triple. It has three beats in a measure, or three quarter notes, and the accent comes on the first beat only. Triple time is beaten, Down, Left, Up. To get the swing say, Down, Left, Up, and swing the hand as you say the word. Then, when you have gotten the movement, sing three Do's, three Re's, etc., as you did in the other two movements, varying the exercise later with eighth notes, dotted eighth and sixteenth notes, etc. Then sing the following exercises, beating the time, Down, Left, Up, (the down beat always comes on the first beat in the measure, whether note or rest); accent the first beat.

Ex. 45.



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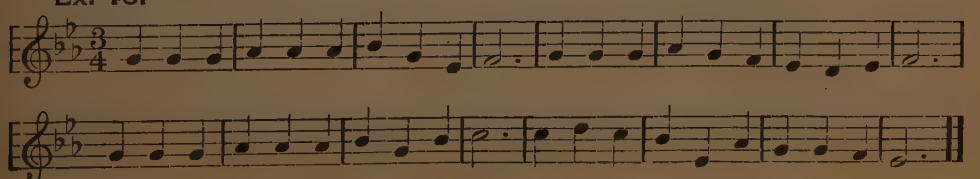
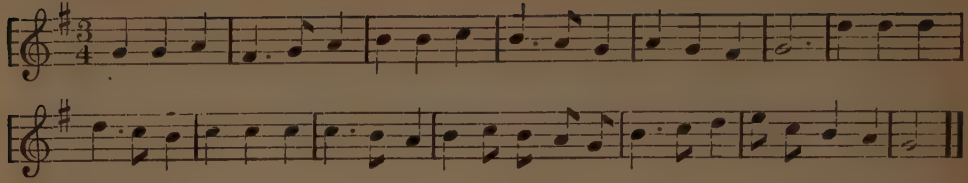


Ex. 47.



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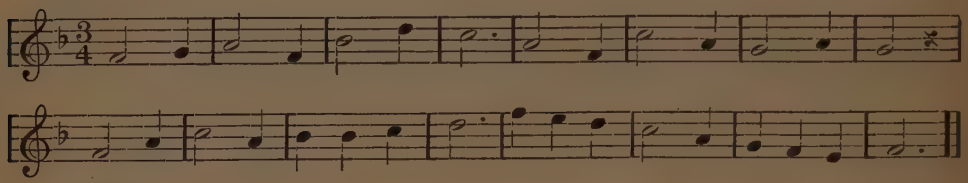
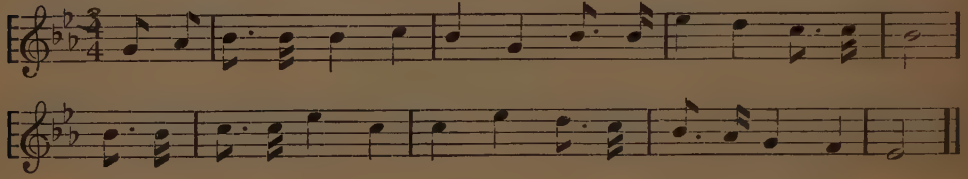
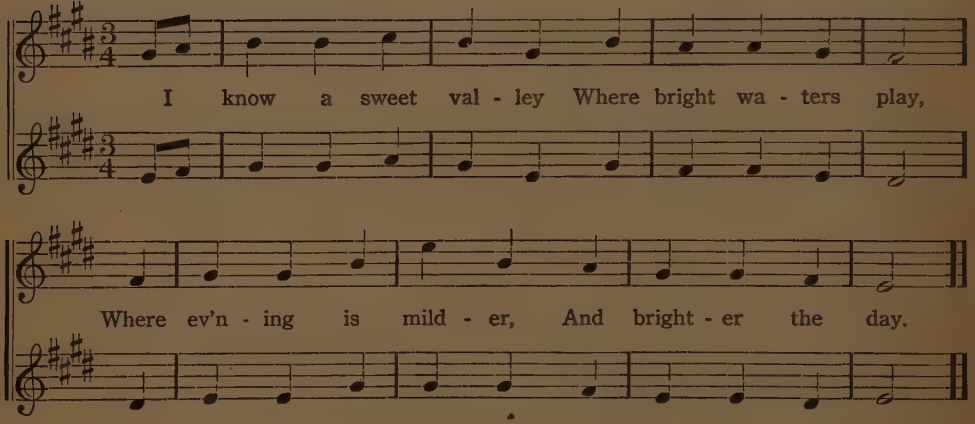


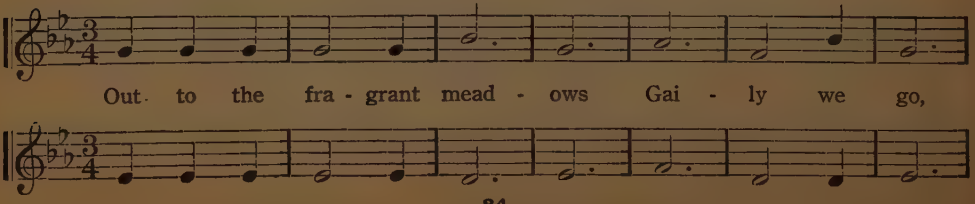
Ex. 49.



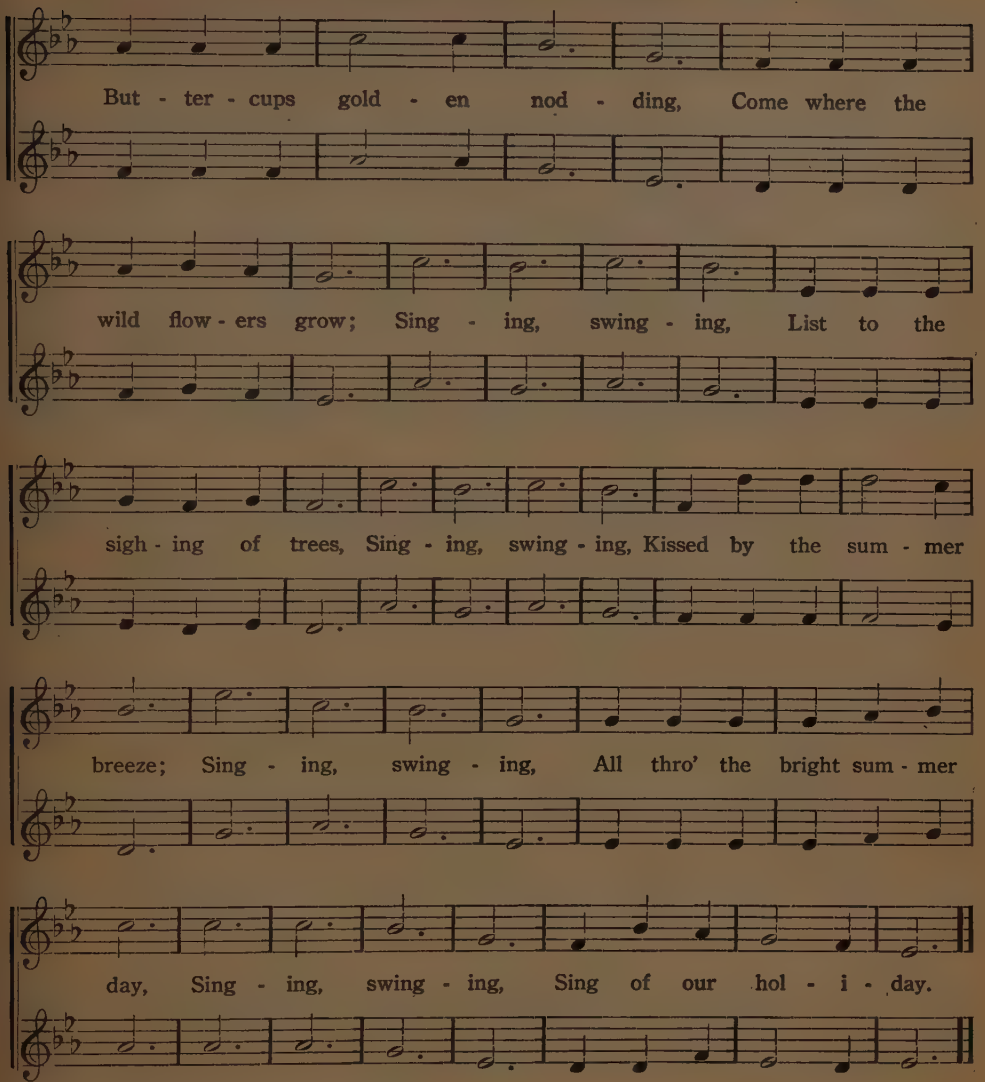
My Hearts' Home.



Come Where Wild Flowers Grow.



Come Where Wild Flowers Grow.—Concluded.


But - ter - cups gold - en nod - ding, Come where the
wild flow - ers grow; Sing - ing, swing - ing, List to the
sigh - ing of trees, Sing - ing, swing - ing, Kissed by the sum - mer
breeze; Sing - ing, swing - ing, All thro' the bright sum - mer
day, Sing - ing, swing - ing, Sing of our hol - i - day.

We have now had the three Simple kinds of time. Triple and Quadruple. Let us observe and remember that:

All kinds of time accent the first beat in the measure.

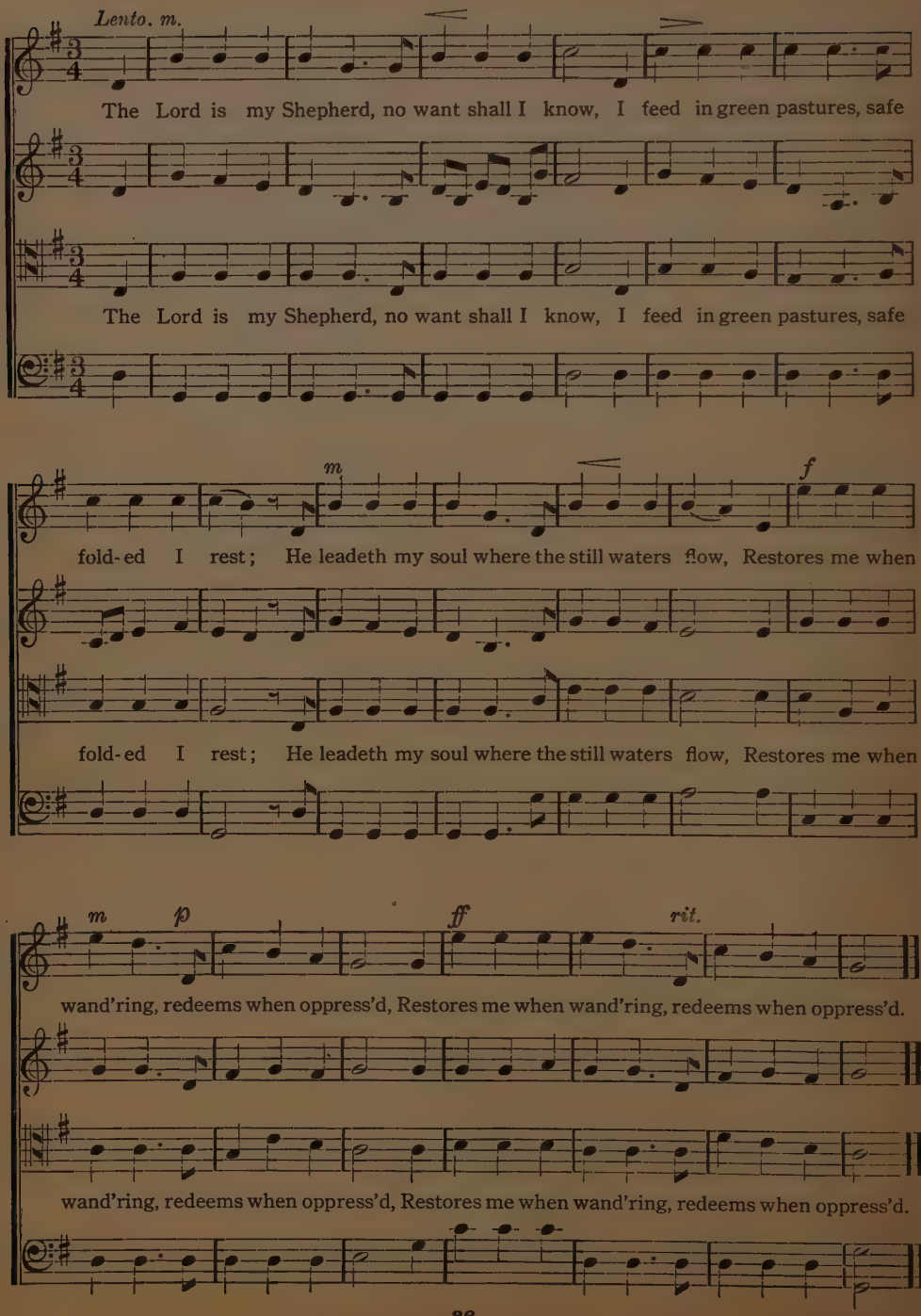
No two consecutive beats can be accented.

A Measure is the distance between two bars, the lines crossing the staff.

In all Simple time the Quarter note represents one beat or pulsation.

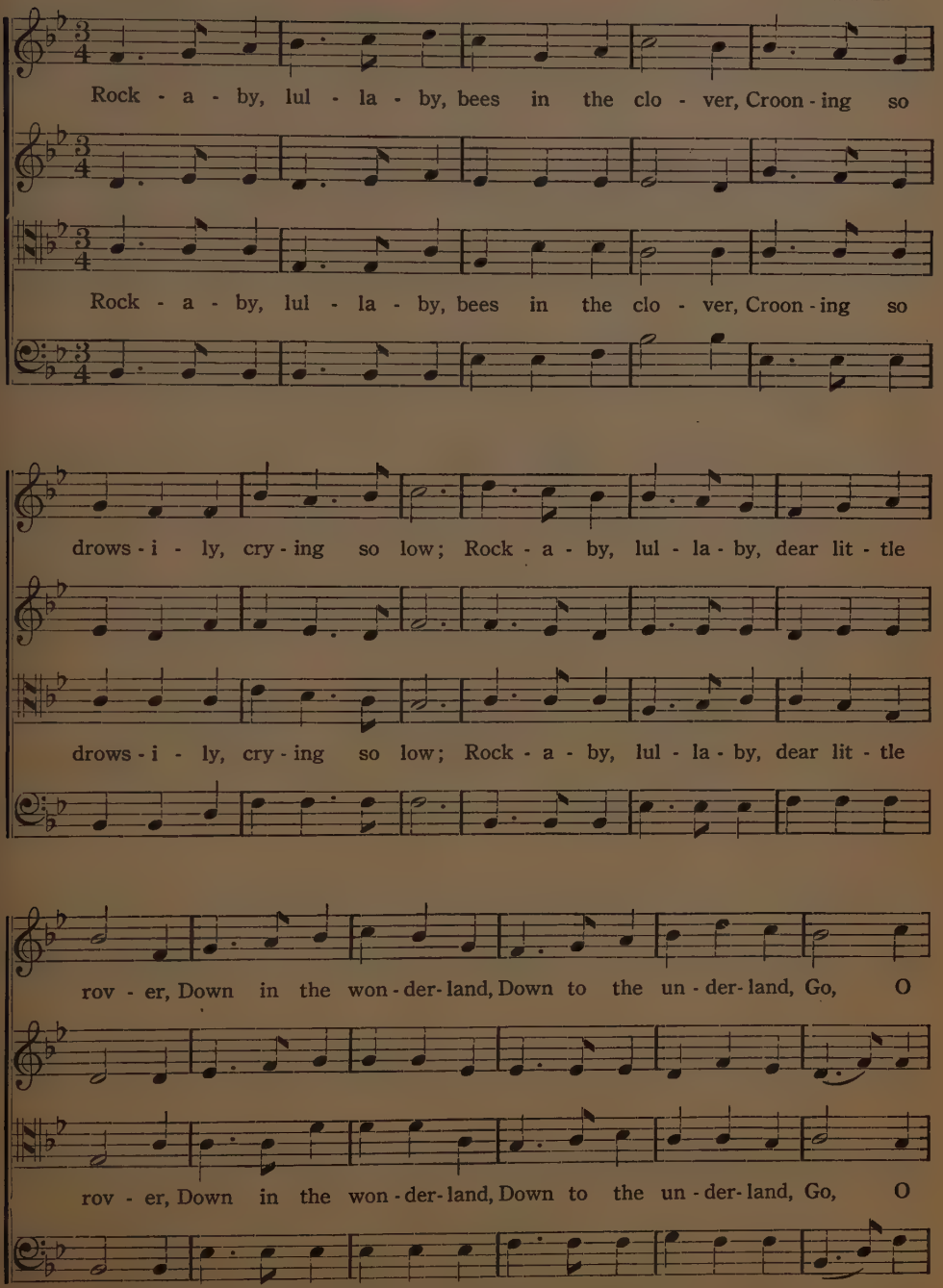
A dot after a note increases its time value one-half of its original length.

The Lord is My Shepherd.


Lento. m.
The Lord is my Shepherd, no want shall I know, I feed in green pastures, safe
The Lord is my Shepherd, no want shall I know, I feed in green pastures, safe
m
f
fold-ed I rest; He leadeth my soul where the still waters flow, Restores me when
fold-ed I rest; He leadeth my soul where the still waters flow, Restores me when
m
p
ff
rit.
wand'ring, redeems when oppress'd, Restores me when wand'ring, redeems when oppress'd.
wand'ring, redeems when oppress'd, Restores me when wand'ring, redeems when oppress'd.

Rockaby, Lullaby.

J. G. Holland. D. B. Towner.


Rock - a - by, lul - la - by, bees in the clo - ver, Croon - ing so
Rock - a - by, lul - la - by, bees in the clo - ver, Croon - ing so
drows - i - ly, cry - ing so low; Rock - a - by, lul - la - by, dear lit - tle
drows - i - ly, cry - ing so low; Rock - a - by, lul - la - by, dear lit - tle
rov - er, Down in the won - der - land, Down to the un - der - land, Go, O
rov - er, Down in the won - der - land, Down to the un - der - land, Go, O

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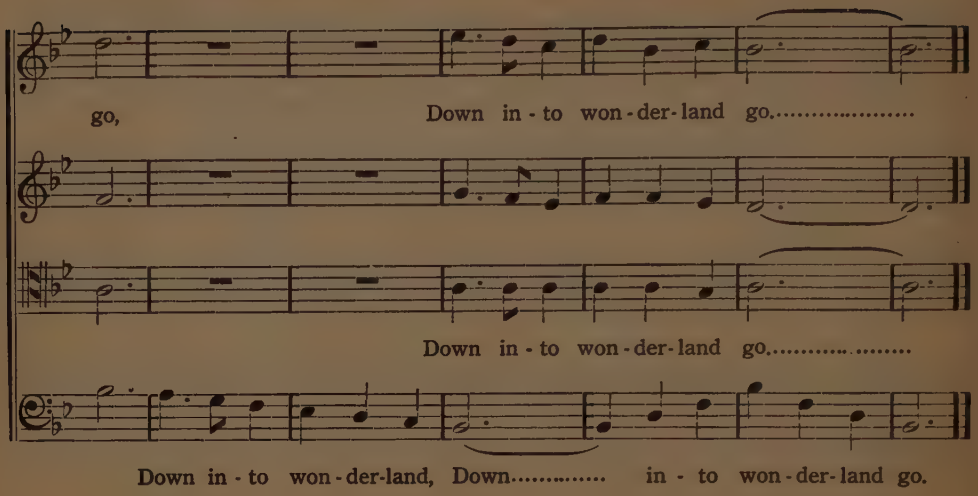
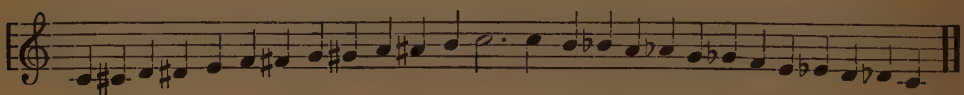
Rockaby, Lullaby.—Concluded.



Lesson IV.—(Chromatic Scale.)

In lesson I, we learned the Diatonic Scale, which consists of musical steps and half steps. The half steps come between Mi and Fa and Ti and Do. All the other intervals are musical steps. In the Chromatic scale all intervals are half steps. The Chromatic scale is not a new scale, but it is the Diatonic scale modified, by means of sharps in the ascending scale and by means of flats in the descending scale.

In the ascending scale the syllables are Do Di, Re Ri, Mi, Fa Fi, Sol Si, La Li, Ti Do. Descending they are Do, Ti Tay, La Lay, Sol Say, Fa, Mi May, Re Rah, Do. Represented on the staff they are:

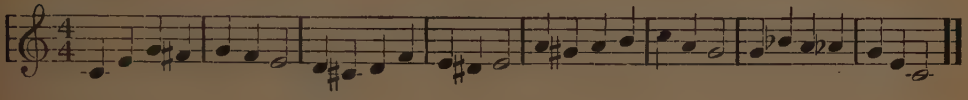


To learn to sing the Chromatic scale one must hear another sing it, or go to a piano, begin with middle C, and play upwards (to the right) all the keys in order, both white and black, to upper C, and then descending, all white and black keys in order, to middle C. After playing this scale a few times, try to sing the scale, naming the notes as indicated above, keeping in pitch carefully with the note as it is played.

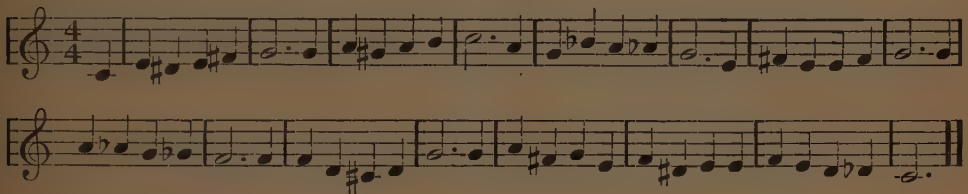
After trying the scale several times, and some easy combinations, including some of the chromatic tones, sing the exercises 50, 51, 52, by note.

Observe that a sharp (♯) always raises the pitch of a note, while a flat (♭) lowers it. There is another character we must know, the Natural (♮), which cancels the effect of a sharp or flat that has gone before, hence a Natural following a sharp lowers the tone; but when it follows a flat it raises the tone of the note a half step.

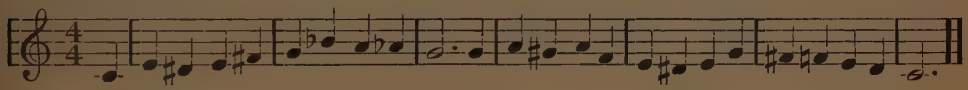
Ex. 50.



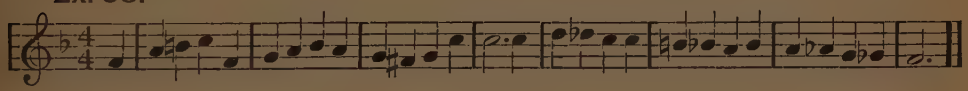
Ex. 51.



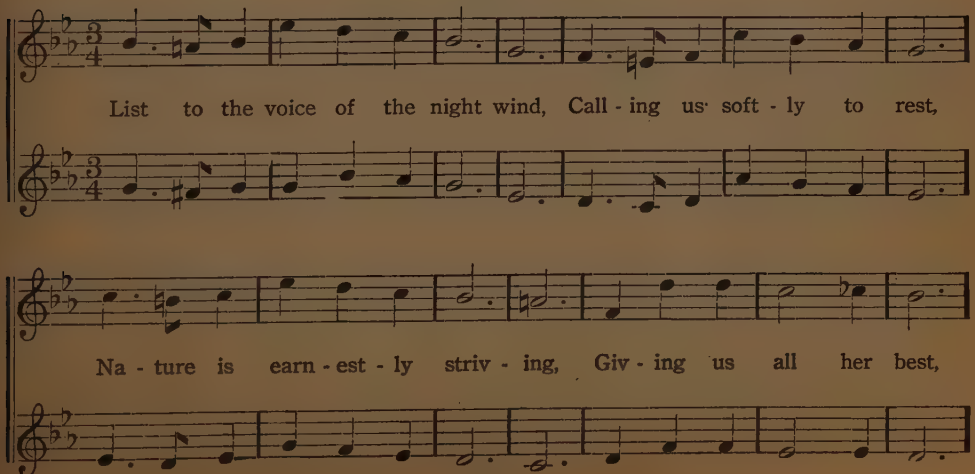
Ex. 52. Example 52 should be memorized, as it contains all the Chromatic tones most commonly used.



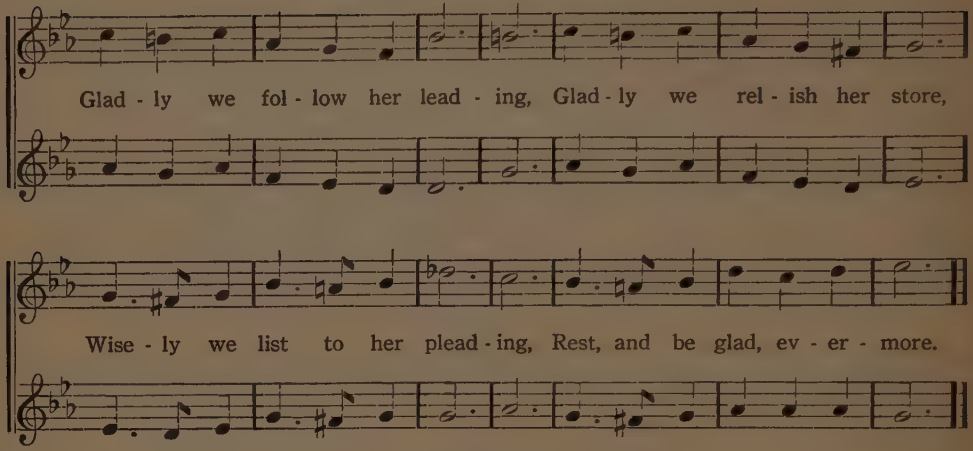
Ex. 53.



Rest.



Rest.—Concluded.

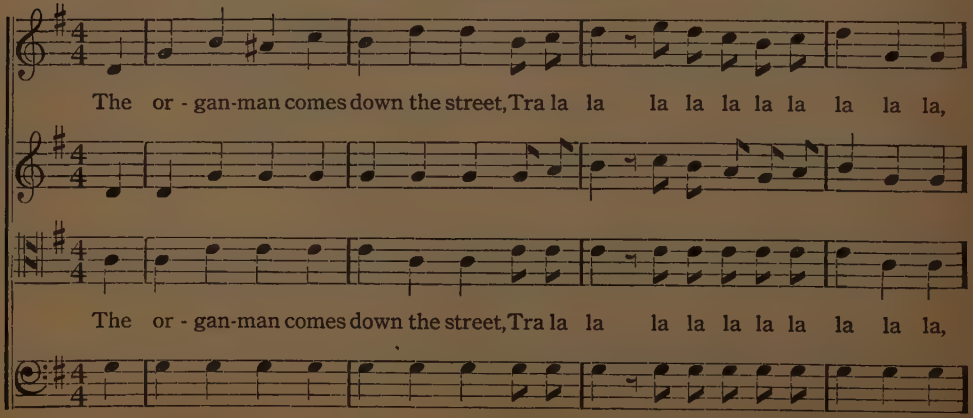


Accidentals.

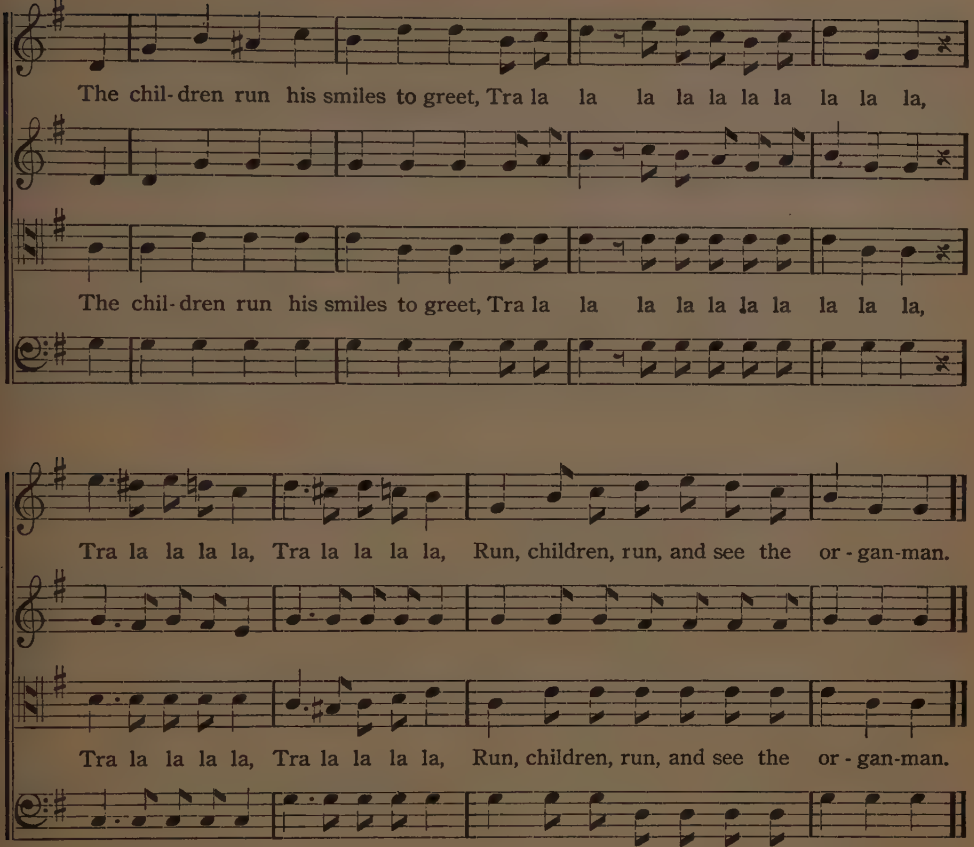
When Sharps, Flats, or Naturals are found in the body of a selection they are called Accidentals. A Sharp raises the pitch of a note one-half step; a Flat lowers it one-half step; while a Natural lowers the pitch of a note one-half step formerly affected by a Sharp, and raises the pitch one-half step of a note formerly affected by a Flat. In other words, it cancels the effect of a sharp or flat that preceeds it. This is true whether that sharp or flat occurs in the body of the piece or in the signature.

An accidental affects all the notes following it that stand on the same line or space; but its effect ends at the end of the measure in which it occurs.

The Organ Man.

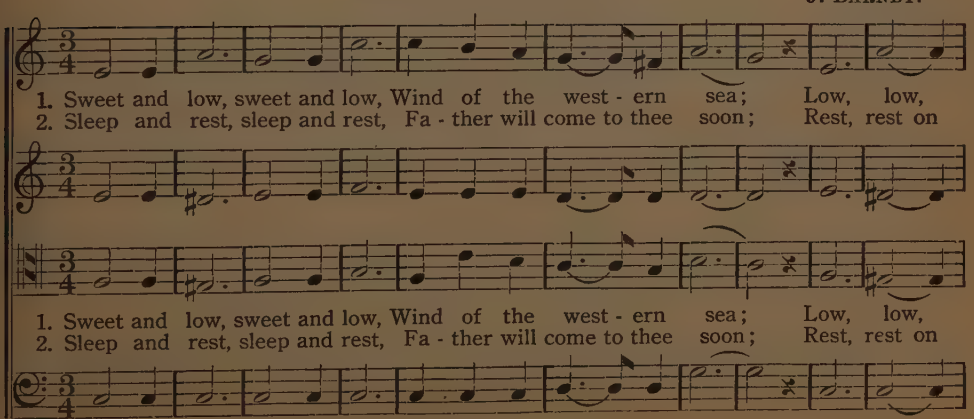

The or - gan-man comes down the street, Tra la la la la la la la la la la,
The or - gan-man comes down the street, Tra la la la la la la la la la la,

The Organ-Man.—Concluded.

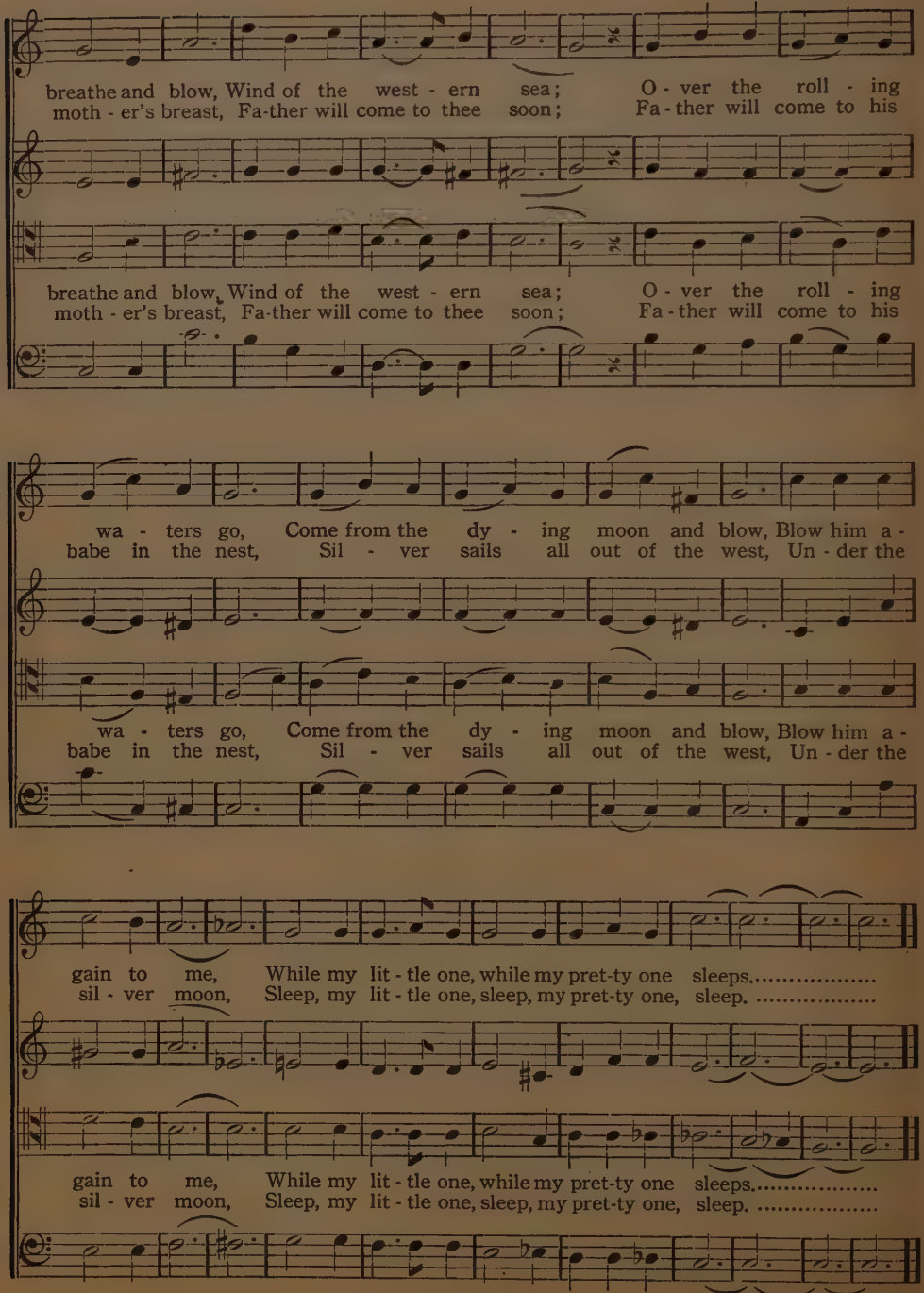

The chil-dren run his smiles to greet, Tra la la la la la la la la la,
The chil-dren run his smiles to greet, Tra la la la la la la la la la,
Tra la la la la, Tra la la la la, Run, children, run, and see the or-gan-man.
Tra la la la la, Tra la la la la, Run, children, run, and see the or-gan-man.

Sweet and Low.

J. Barnby.

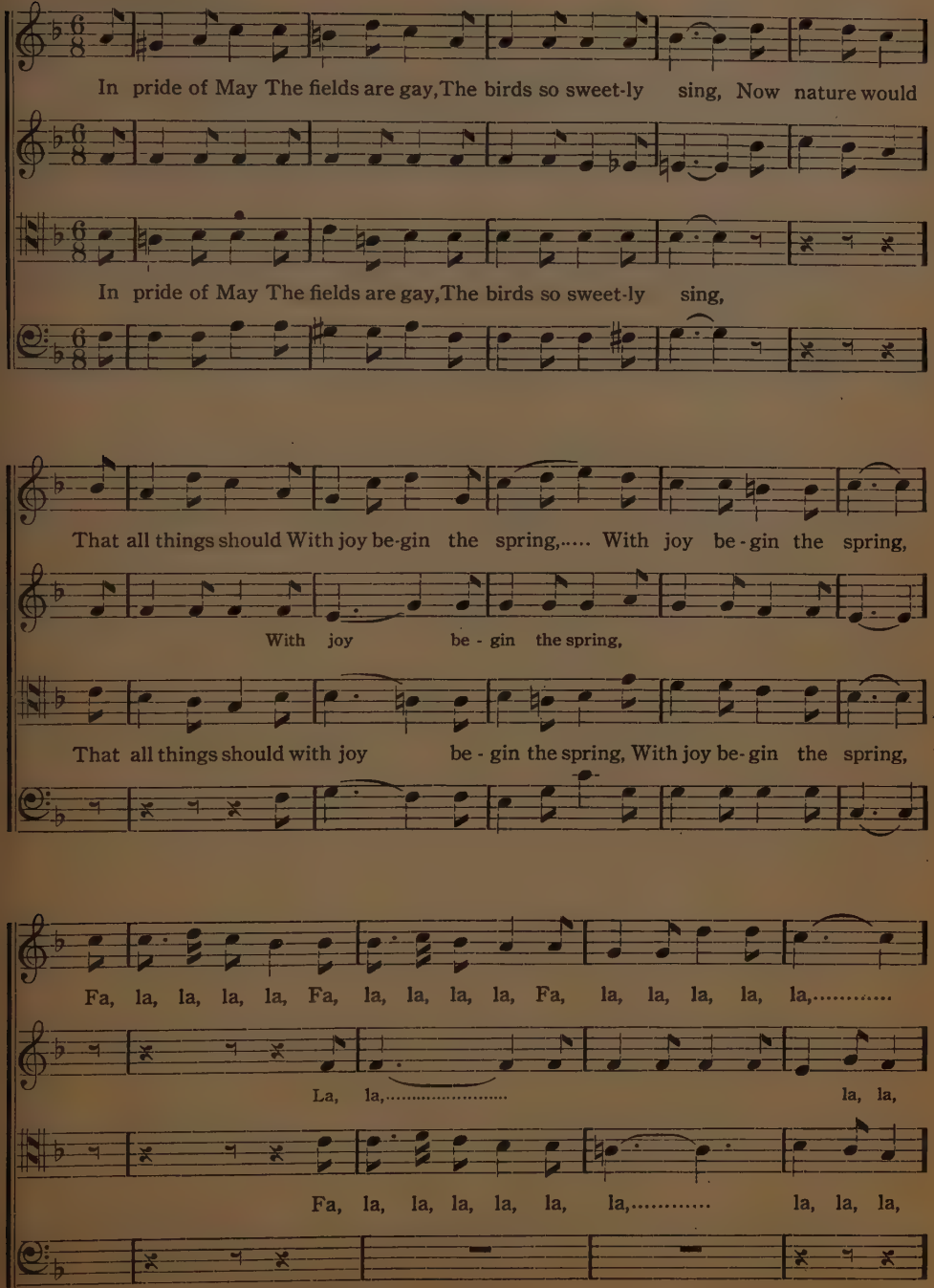

1. Sweet and low, sweet and low, Wind of the west-ern sea; Low, low,
2. Sleep and rest, sleep and rest, Fa-ther will come to thee soon; Rest, rest on
1. Sweet and low, sweet and low, Wind of the west-ern sea; Low, low,
2. Sleep and rest, sleep and rest, Fa-ther will come to thee soon; Rest, rest on

Sweet and Low.—Concluded.

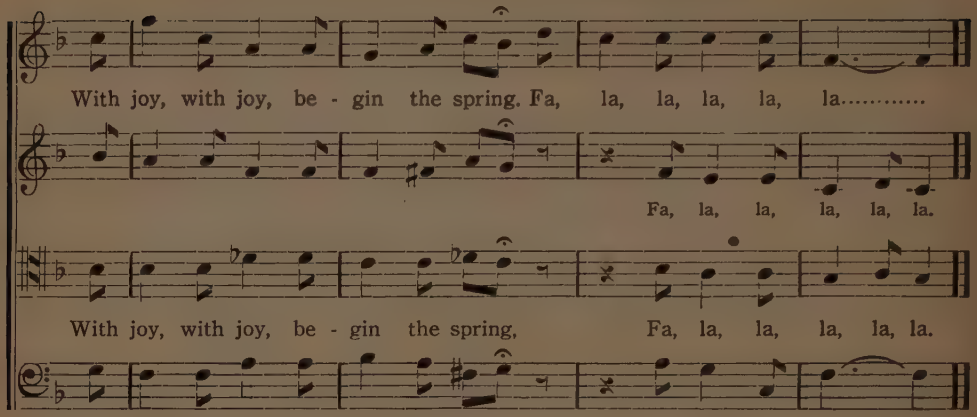

breathe and blow, Wind of the west - ern sea; O - ver the roll - ing
moth - er's breast, Fa-ther will come to thee soon; Fa - ther will come to his
breathe and blow, Wind of the west - ern sea; O - ver the roll - ing
moth - er's breast, Fa-ther will come to thee soon; Fa - ther will come to his
wa - ters go, Come from the dy - ing moon and blow, Blow him a -
babe in the nest, Sil - ver sails all out of the west, Un - der the
wa - ters go, Come from the dy - ing moon and blow, Blow him a -
babe in the nest, Sil - ver sails all out of the west, Un - der the
gain to me, While my lit - tle one, while my pret-ty one sleeps.....
sil - ver moon, Sleep, my lit - tle one, sleep, my pret-ty one, sleep. .....
gain to me, While my lit - tle one, while my pret-ty one sleeps.....
sil - ver moon, Sleep, my lit - tle one, sleep, my pret-ty one, sleep. .....

In Pride of May.

THOMAS WEELKES. J. LINCOLN HALL.

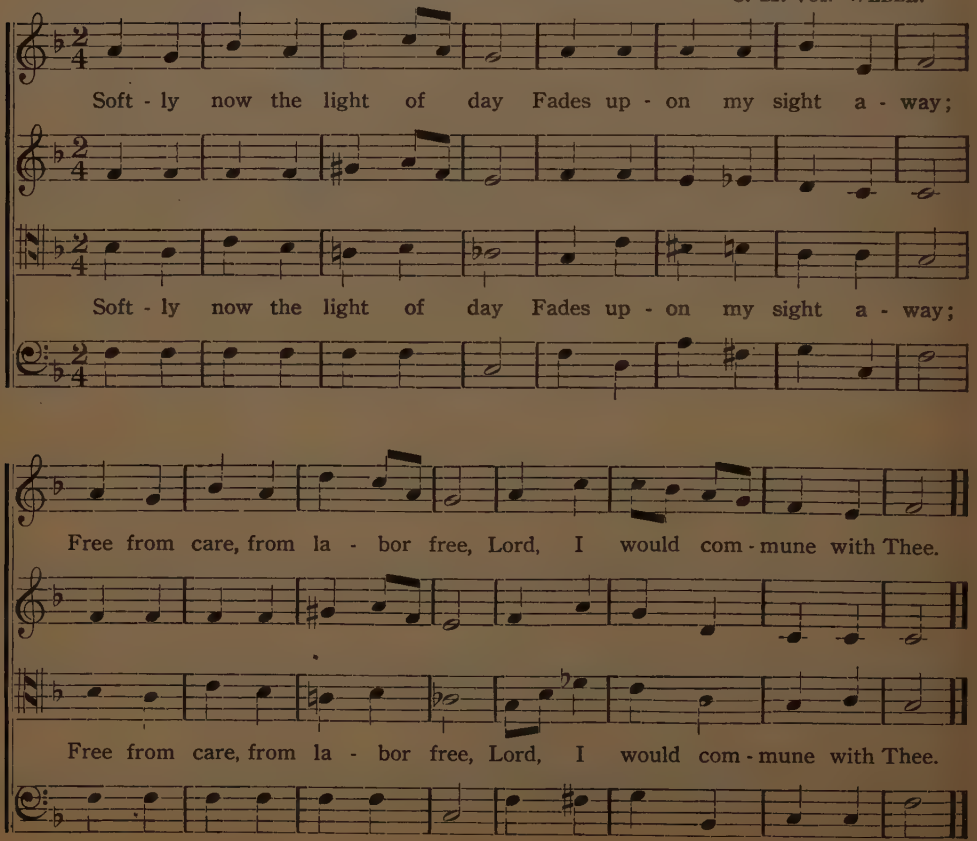

In pride of May The fields are gay, The birds so sweet-ly sing, Now nature would
In pride of May The fields are gay, The birds so sweet-ly sing,
That all things should With joy be-gin the spring,..... With joy be-gin the spring,
With joy be - gin the spring,
That all things should with joy be - gin the spring, With joy be-gin the spring,
Fa, la, la, la, la, Fa, la, la, la, la, Fa, la, la, la, la, la,.....
La, la,..... la, la,
Fa, la, la, la, la, la, la,..... la, la, la,

In Pride of May.—Concluded.



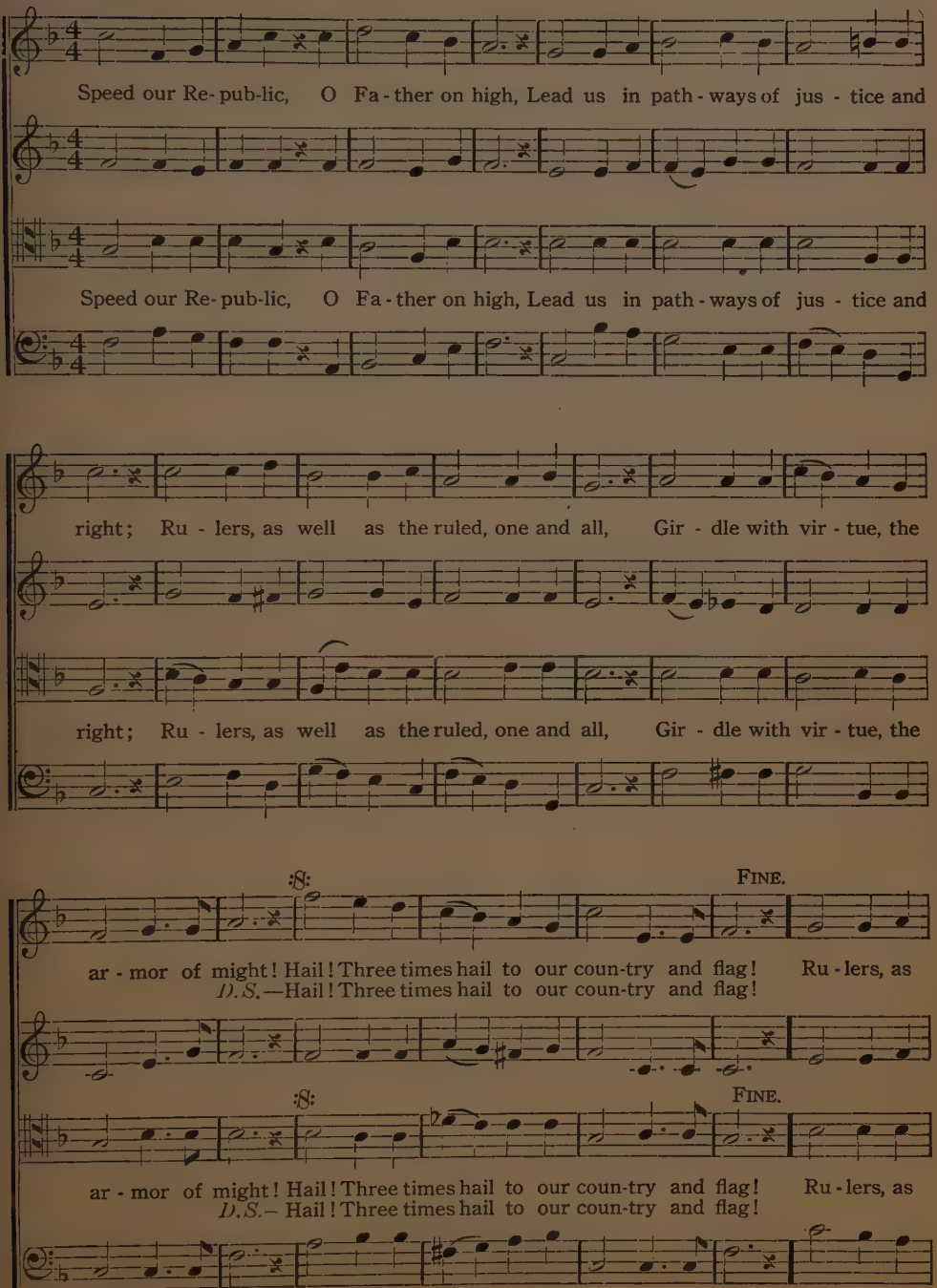
Softly Now the Light of Day.

C. M. von Weber.

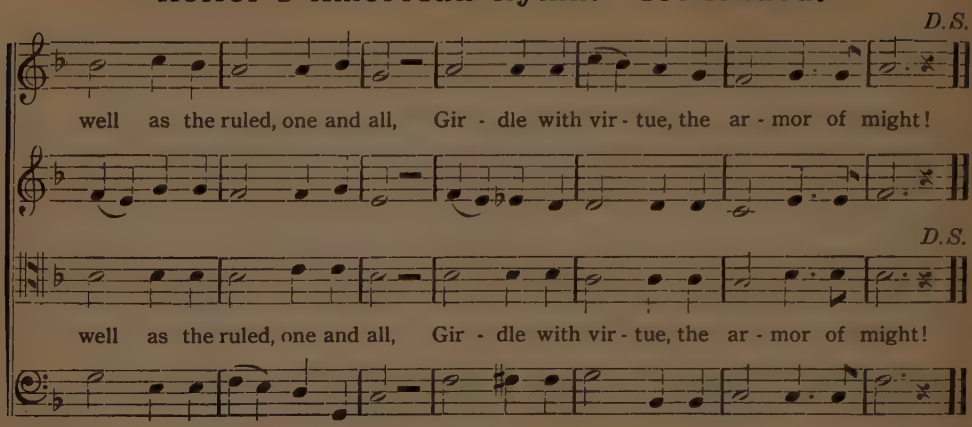

Soft - ly now the light of day Fades up - on my sight a - way;
Soft - ly now the light of day Fades up - on my sight a - way;
Free from care, from la - bor free, Lord, I would com - mune with Thee.
Free from care, from la - bor free, Lord, I would com - mune with Thee.

Keller's American Hymn.

M. KELLER.


Speed our Re-pub-lic, O Fa-ther on high, Lead us in path-ways of jus-tice and
Speed our Re-pub-lic, O Fa-ther on high, Lead us in path-ways of jus-tice and
right; Ru-lers, as well as the ruled, one and all, Gir-dle with vir-tue, the
right; Ru-lers, as well as the ruled, one and all, Gir-dle with vir-tue, the
:S:
FINE.
ar-mor of might! Hail! Three times hail to our coun-try and flag! Ru-lers, as
D.S.—Hail! Three times hail to our coun-try and flag!
:S:
FINE.
ar-mor of might! Hail! Three times hail to our coun-try and flag! Ru-lers, as
D.S.– Hail! Three times hail to our coun-try and flag!

Keller's American Hymn.—Concluded.


D.S.
well as the ruled, one and all, Gir - dle with vir - tue, the ar - mor of might!
D.S.
well as the ruled, one and all, Gir - dle with vir - tue, the ar - mor of might!

Lesson V.—(Minor Scale.)

Now that we have had the Diatonic Scale and the Chromatic Scale, we are ready for the Minor Scale.

The Minor Scale begins and ends on La, and has an interval of a step and a half. Instead of the syllable Sol, it has instead Sol sharp or Si. The syllables of the Minor Scale are: La, Ti, Do, Re, Mi, Fa, Si, La. Descending, La, Si, Fa, Mi, Re, Do, Ti, La.

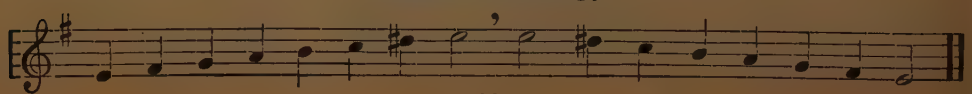
The syllables in the Minor keys are read the same as they are in the Major keys, because each Major key has its relative Minor. In Major music the key is named after the letter on which Do occurs; but in Minor music the key is named after the letter on which La occurs. The relative Minor keys are always two degrees lower on the staff than their relative Majors, (because La is always two degrees below Do). For example, the relative Minor for A Major is F Minor. The relative Major for E Minor is G Major, etc.

When the syllables La, Si and Mi, seem to predominate, the key is in all probability a Minor key. Some songs are partly Minor and partly Major.

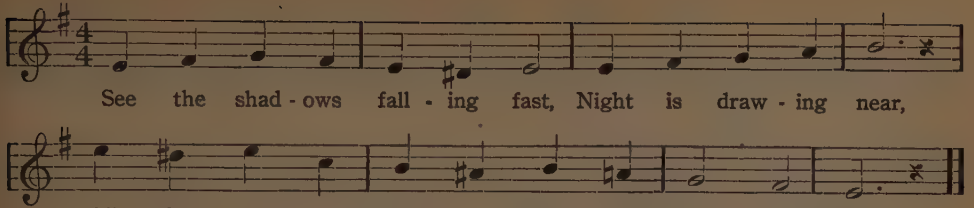
Minor music is generally sung slowly and in solemn tones, as Minor music generally expresses sorrow, sadness, disappointment, grief, etc., while Major music is bright and expresses victory, joy, hope and courage.

Name the Major and the Relative Minor keys below, and then sing the exercises slowly.

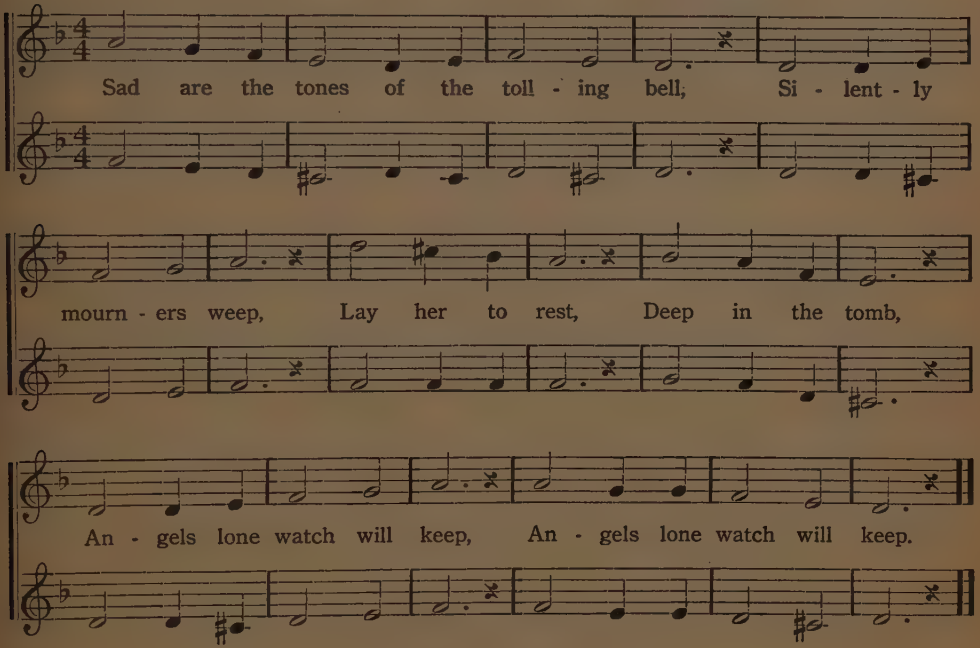
Minor Scale.



Ex. 54.

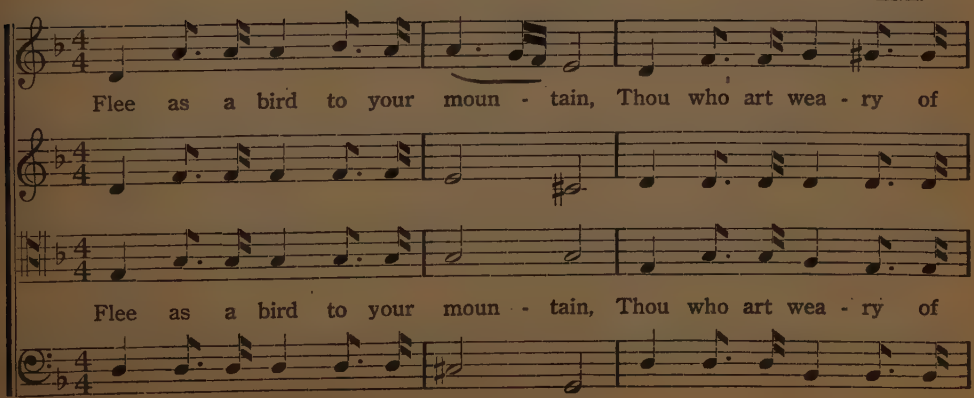


Ex. 55.

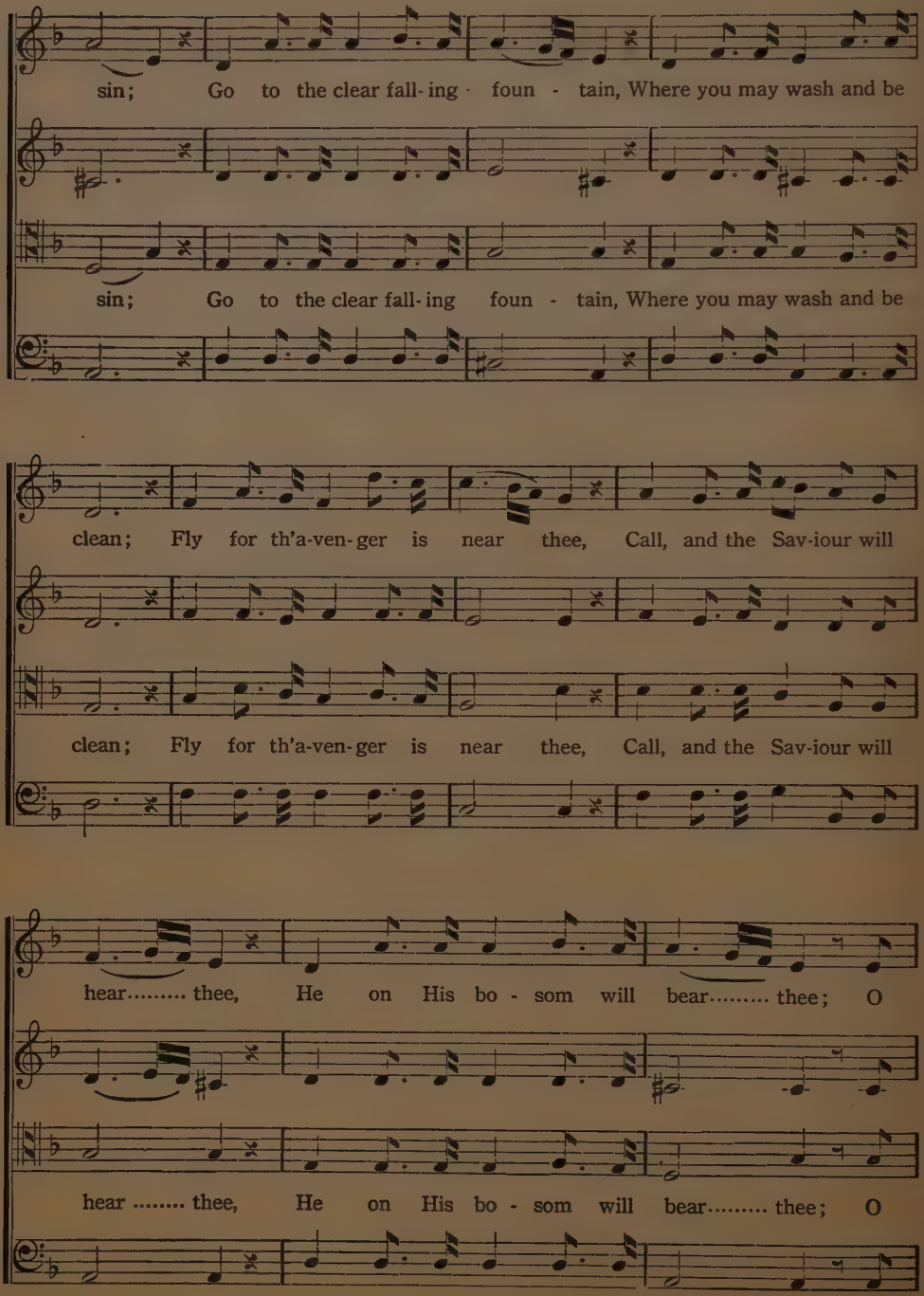

Sad are the tones of the toll - ing bell, Si - lent - ly
mourn - ers weep, Lay her to rest, Deep in the tomb,
An - gels lone watch will keep, An - gels lone watch will keep.

Flee As a Bird.

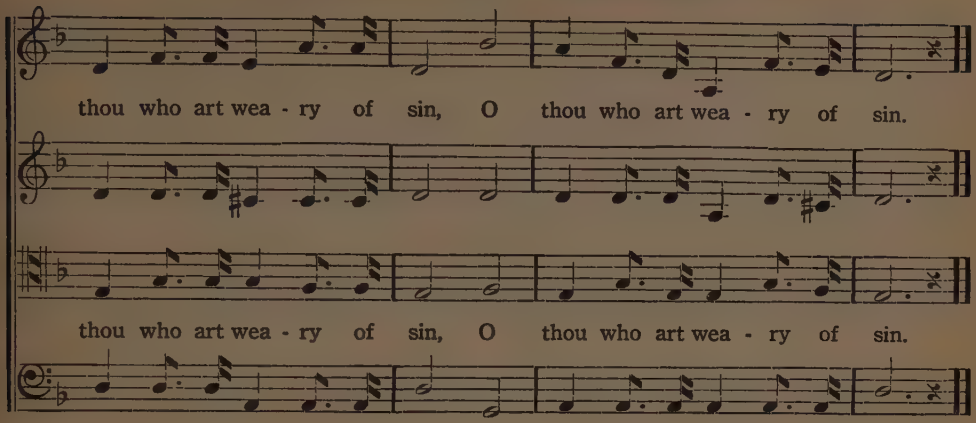
MARY S. B. DANA.



Flee As a Bird.—Continued.

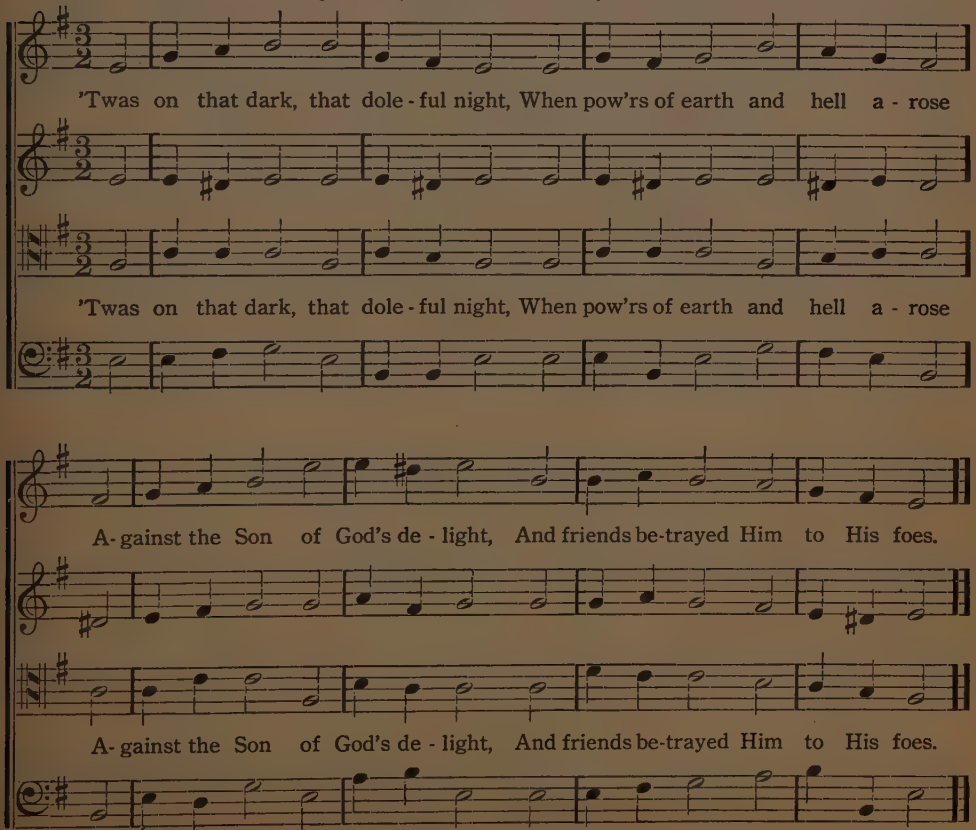

sin; Go to the clear fall- ing foun - tain, Where you may wash and be
sin; Go to the clear fall- ing foun - tain, Where you may wash and be
clean; Fly for th'a-ven-ger is near thee, Call, and the Sav-iour will
clean; Fly for th'a-ven-ger is near thee, Call, and the Sav-iour will
hear..... thee, He on His bo - som will bear..... thee; O
hear ..... thee, He on His bo - som will bear..... thee; O

Flee As a Bird.—Concluded.



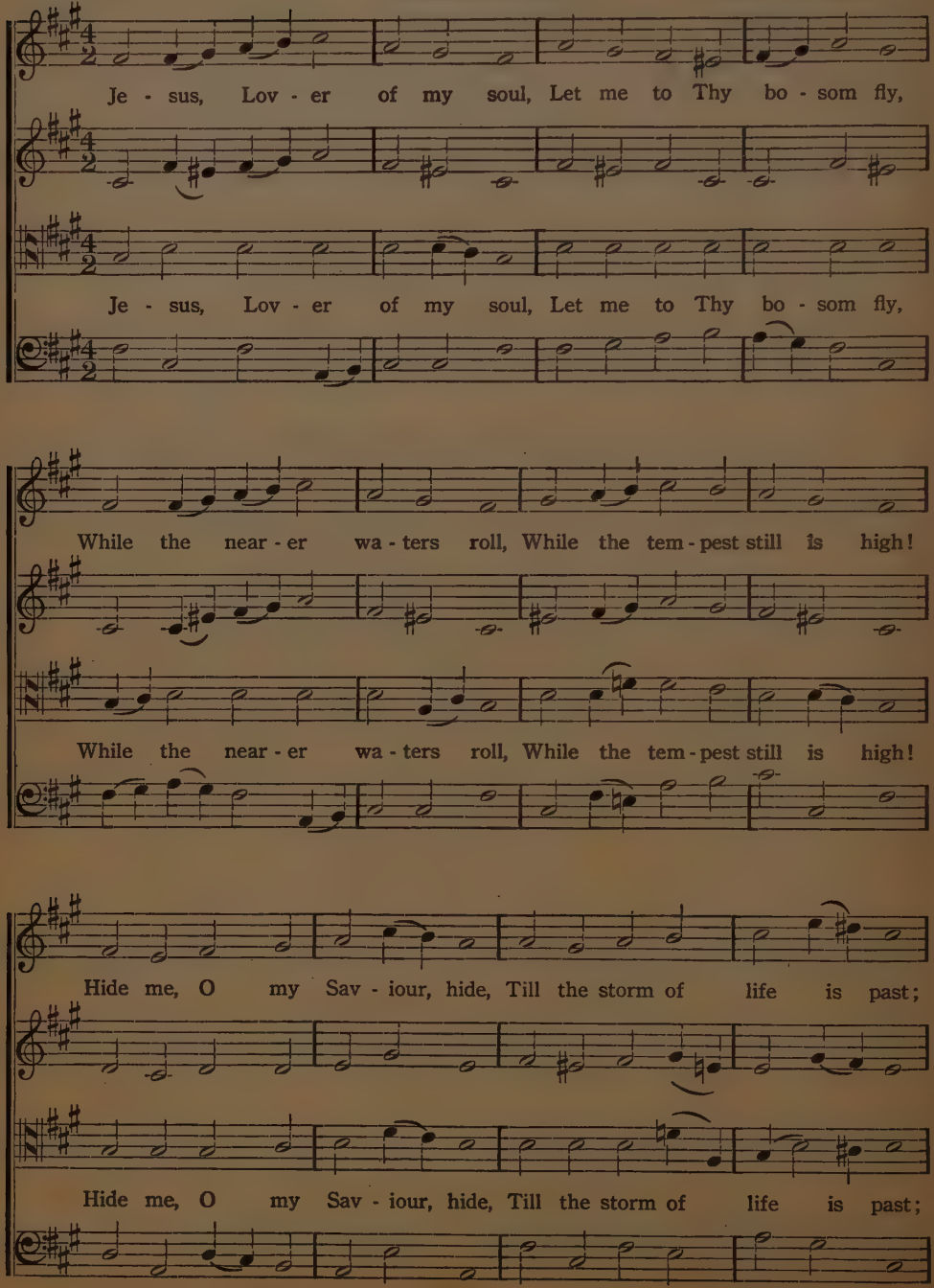
'Twas On that Dark, that Doleful Night.

ISAAC WATTS. (WINDHAM. L. M.) DANIEL READ.

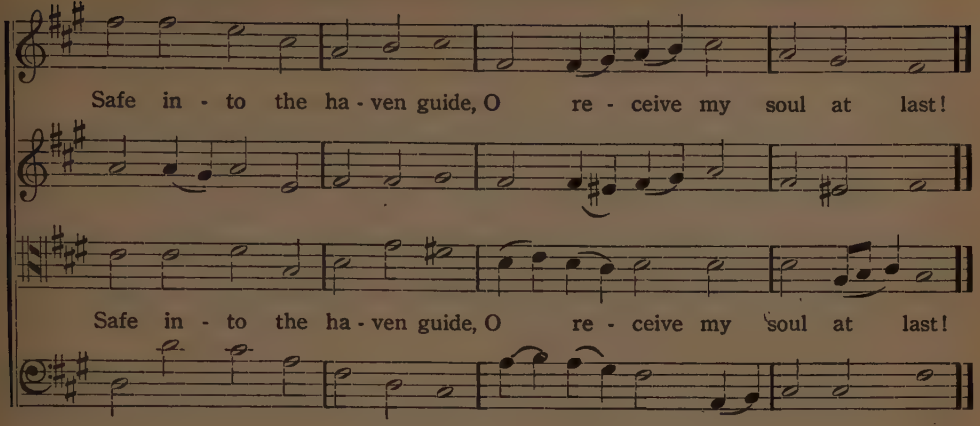

'Twas on that dark, that dole - ful night, When pow'rs of earth and hell a - rose
'Twas on that dark, that dole - ful night, When pow'rs of earth and hell a - rose
A- gainst the Son of God's de - light, And friends be-trayed Him to His foes.
A- gainst the Son of God's de - light, And friends be-trayed Him to His foes.

Jesus, Lover of My Soul.

RHIF 193. (ABERYSTWYTH.) J. BARRY, MUS. DOC.


Je - sus, Lov - er of my soul, Let me to Thy bo - som fly,
Je - sus, Lov - er of my soul, Let me to Thy bo - som fly,
While the near - er wa - ters roll, While the tem - pest still is high!
While the near - er wa - ters roll, While the tem - pest still is high!
Hide me, O my Sav - iour, hide, Till the storm of life is past;
Hide me, O my Sav - iour, hide, Till the storm of life is past;

Jesus, Lover of My Soul.—Concluded.



Lesson VI.—(Compound Time.)

In Lesson Three we studied TIME. We called it Simple Time, because one quarter note always stood for a full beat. We had three movements, Quadruple, Double, and Triple.

We come now to the study of Compound Time, which is really not a new kind of time or movement, but merely a modification of the Simple Time. All we learned about Simple Time will apply in Compound Time. The only real difference is that in Simple Time the quarter note always makes a beat, while in Compound Time there are three distinct representations for a beat, the dotted quarter note (♩.), a quarter and an eighth (♩ ♪), and three eighths (♪ ♪ ♪). Sometimes the three eighths are varied a little to a dotted eighth, a sixteenth and an eighth; but you will notice that a dotted quarter, a quarter and an eighth, and three eighths are all equal in time value. Measured in Simple Time they would all be equal to a beat and one half, so what we must learn now that is new, is to be able to see just what constitutes each beat as we sing.

In Simple Time we had as Time Signs the fractions, $\frac{4}{4}$, $\frac{2}{4}$, $\frac{3}{4}$. In all Time Signs, the lower figure shows what kind of a note is used to a beat, and the upper figure shows how many of these notes are in the measure. For example, $\frac{4}{4}$ means a quarter note to a beat, and there are four quarter notes in the measure. $\frac{3}{4}$ means a quarter note used as the beat note, and three quarter notes in the measure, etc.

Let us observe the Compound Times now that correspond to each of the Simple Times.

For Quadruple, $\frac{4}{4}$, we have Compound Quadruple, or $\frac{12}{8}$, which means that eighth notes are used to constitute a beat, and that there are twelve eighth notes in the measure. But in Quadruple Time there are four beats in the measure, hence we must sing as many eighth notes to a beat as four is contained times in twelve or three,—three eighth notes to a beat, or the equal of three eighth notes, a dotted quarter, or a quarter and an eighth, as explained above.

The very same thing applies in Triple Time, or $\frac{3}{4}$. Compound Triple Time is called $\frac{9}{8}$. Three into nine, three times, and we have three eighth notes to a beat again, or the equivalent of three eighth notes.

The most commonly used of all the Compound Times is the one that corresponds to Double Time, $\frac{2}{4}$, and it is called Compound Double or $\frac{6}{8}$. Applying our arithmetic again as above, we have, Double Time, two beats. Two into six, the upper figure of the time sign, and means six eighth notes in the measure—goes three times, and again we have three eighth notes to a beat, or the equal of three eighth notes, a dotted quarter, or a quarter and an eighth.

Compound Quadruple is beaten just like simple quadruple, Down, Left, Right, Up. Compound Triple is beaten like Triple, Down, Left, Up; and Compound Double is beaten like Double, Down, Up. Now we have just one thing to master that is really new, and that is to be able to sing the right number of notes to a beat. If the note is a dotted quarter, hold it for one beat. If a quarter and an eighth come together, sing these two to a beat, giving the quarter note twice as much time as the eighth; and when three eighth notes come together, sing the three eighth notes to one beat, giving them all the same length of time. And even singing more than one note to a beat is not new to us, for in Simple Time we have sung two eighth notes to beat, and a dotted eighth and a sixteenth.

But remember that in all the Compound Times just named, $\frac{6}{8}$, $\frac{9}{8}$, and $\frac{12}{8}$, ALL the beats are composed of one of the combinations named, either a dotted quarter (♩.), or a quarter and an eighth (♩ ♪), or three eighths (♪ ♪ ♪.)

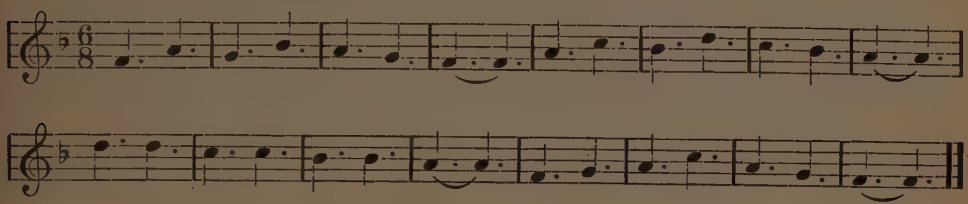
There are a few other Compound Times used occasionally, which we will merely name now. Sometimes, instead of $\frac{6}{8}$, $\frac{6}{4}$ is used. In that case the quarter note is used instead of the eighth, and we must look for these three combinations to constitute a beat, 𝅗𝅥. 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥

In hymns $\frac{3}{2}$ is used. That means that it is Triple Time, and that a

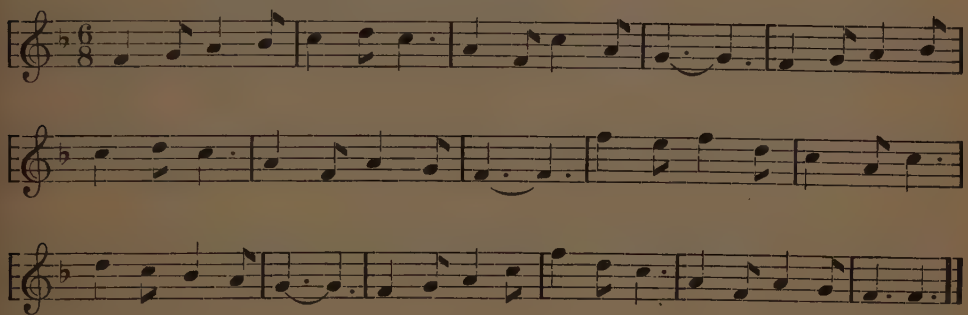
half note is used for each beat, or the equal of a half note, two quarters, $\frac{2}{2}$ is Double Time, with a half note as the beat note. These last two are rarely used in modern music.

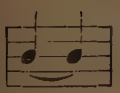
With the $\frac{3}{4}$, the $\frac{2}{4}$, and $\frac{3}{8}$, clearly in mind as beat values, sing the following exercises:

Ex. 56. Beat time, Down, Up, dotted quarter note to a beat.

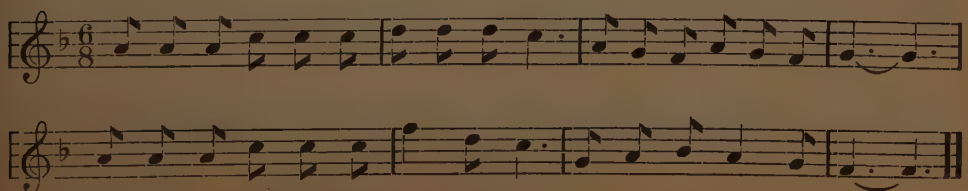


Ex. 57. Quarter and eighth notes to a beat.

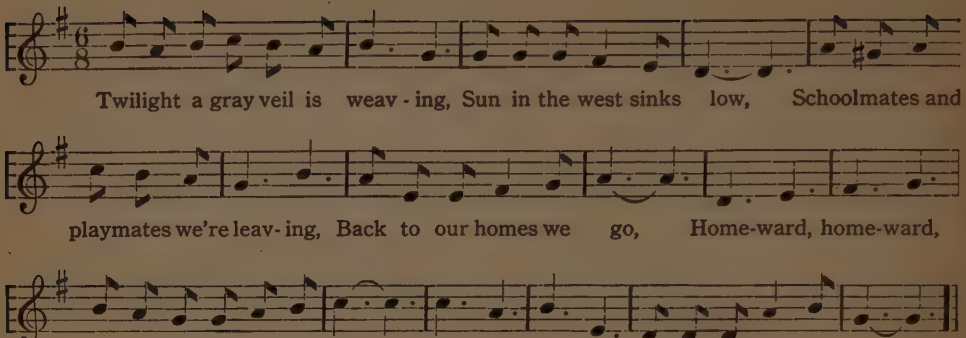


When a curved line connects two notes on the same degree, thus:  it is called a Tie, when it connects two or more notes on a different degree, it is called a Slur, and all notes so connected are sung to one word or syllable.

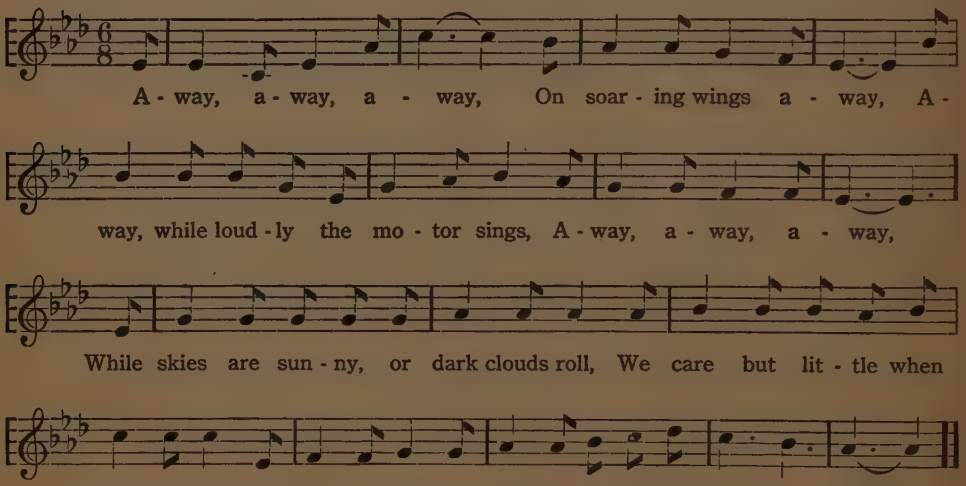
Ex. 58. Three eighth notes to a beat.



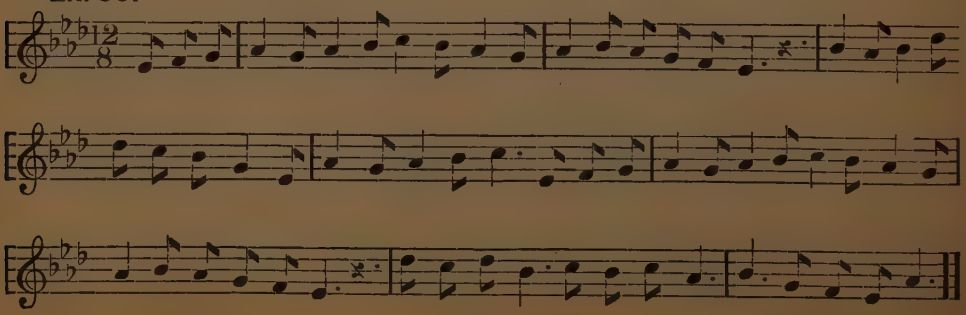
Homeward.


Twilight a gray veil is weav - ing, Sun in the west sinks low, Schoolmates and
playmates we're leav- ing, Back to our homes we go, Home-ward, home-ward,
Tir- ed and wea- ry we roam, Homeward, homeward, Twilight is call - ing home.

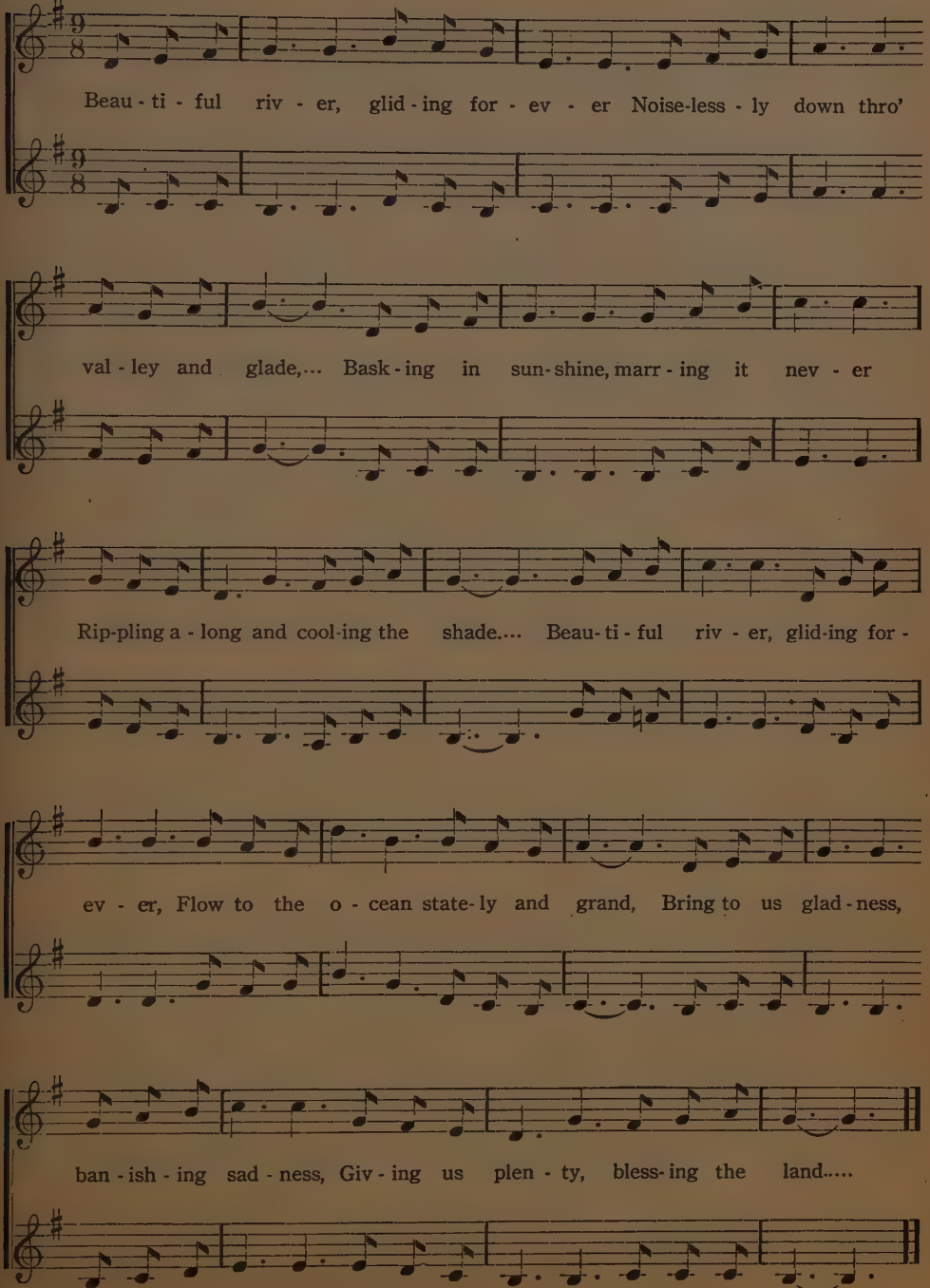
The Air Patrol.


A - way, a - way, a - way, On soar - ing wings a - way, A -
way, while loud - ly the mo - tor sings, A - way, a - way, a - way,
While skies are sun - ny, or dark clouds roll, We care but lit - tle when
we've con-trol, A - way, a - way, a - way, a-way, 'Tis the air pa - trol.

Ex. 59.

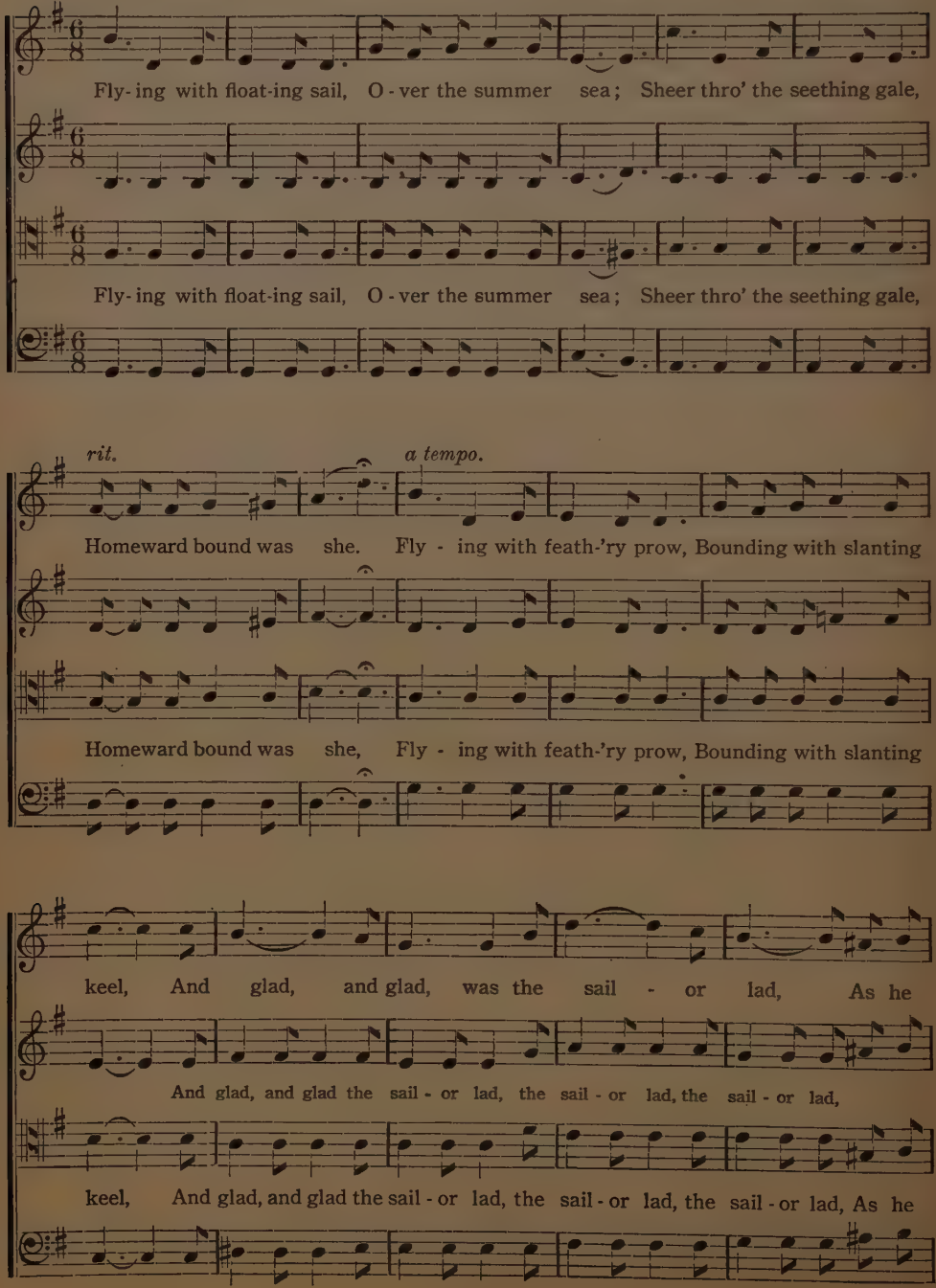


Beautiful River.—(Two Part.)

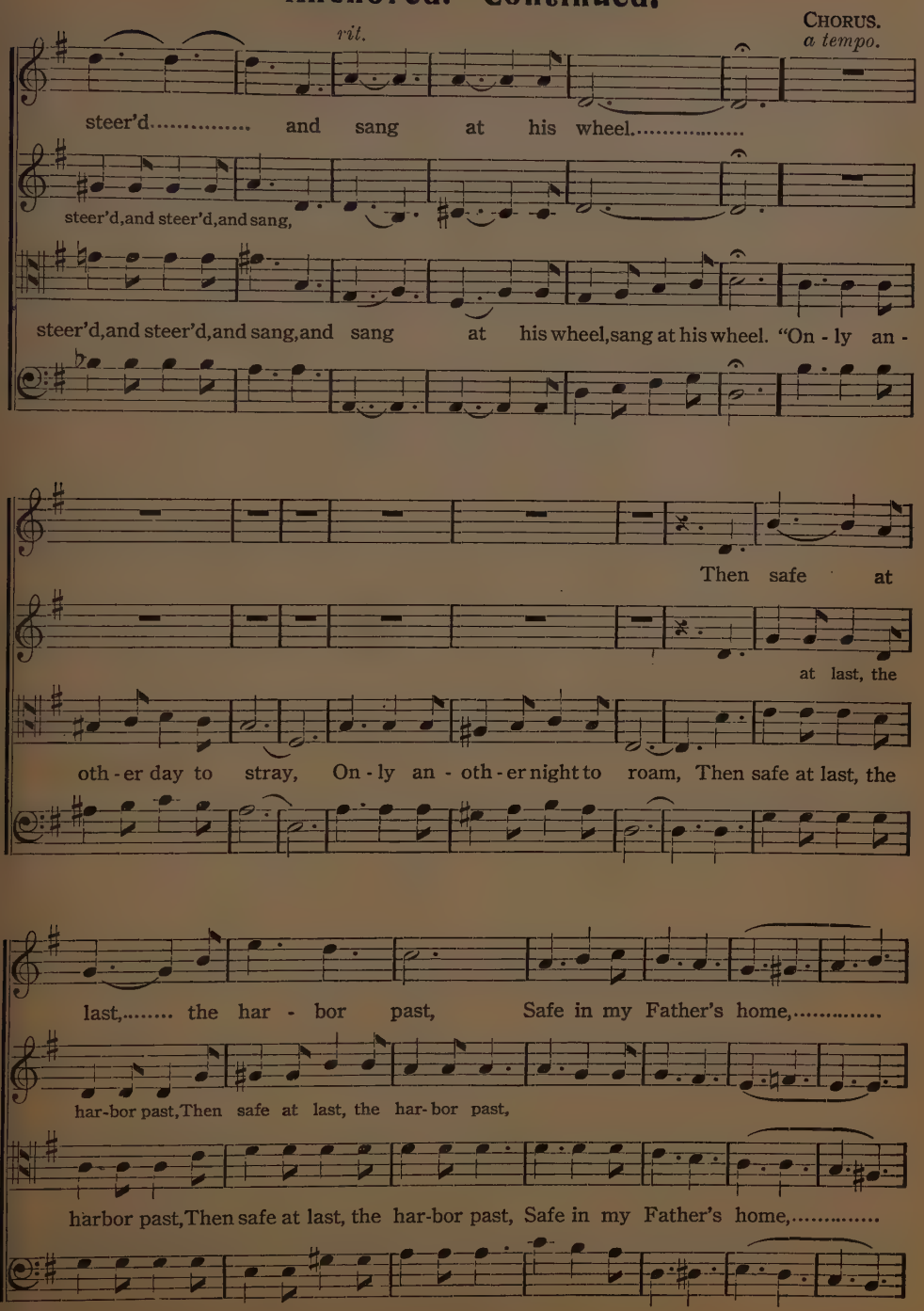

Beau - ti - ful riv - er, glid - ing for - ev - er Noise-less - ly down thro'
val - ley and glade,... Bask - ing in sun - shine, marr - ing it nev - er
Rip-pling a - long and cool-ing the shade.... Beau - ti - ful riv - er, glid-ing for -
ev - er, Flow to the o - cean state - ly and grand, Bring to us glad - ness,
ban - ish - ing sad - ness, Giv - ing us plen - ty, bless - ing the land.....

Anchored.

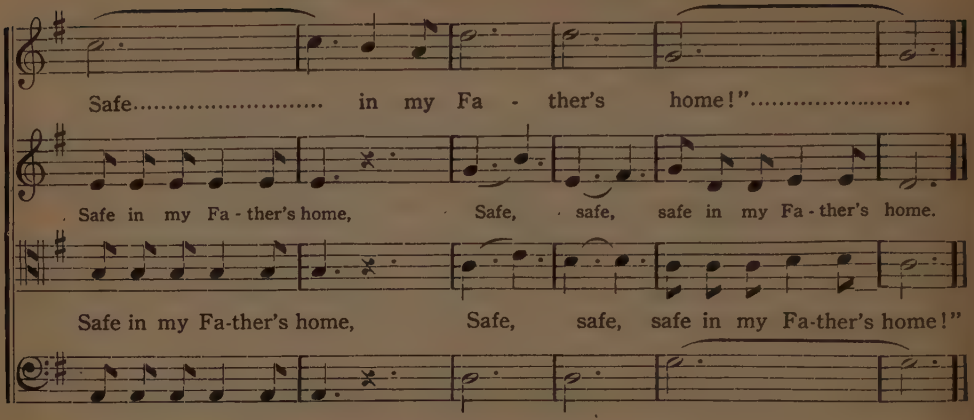
SAMUEL L. COWAN, M. A. MICHAEL WATSON. Arr. by Alfred Judson.


Fly-ing with float-ing sail, O-ver the summer sea; Sheer thro' the seething gale,
Fly-ing with float-ing sail, O-ver the summer sea; Sheer thro' the seething gale,
rit.
a tempo.
Homeward bound was she. Fly - ing with feath-'ry prow, Bounding with slanting
Homeward bound was she, Fly - ing with feath-'ry prow, Bounding with slanting
keel, And glad, and glad, was the sail - or lad, As he
And glad, and glad the sail - or lad, the sail - or lad, the sail - or lad,
keel, And glad, and glad the sail - or lad, the sail - or lad, the sail - or lad, As he

Anchored.—Continued.

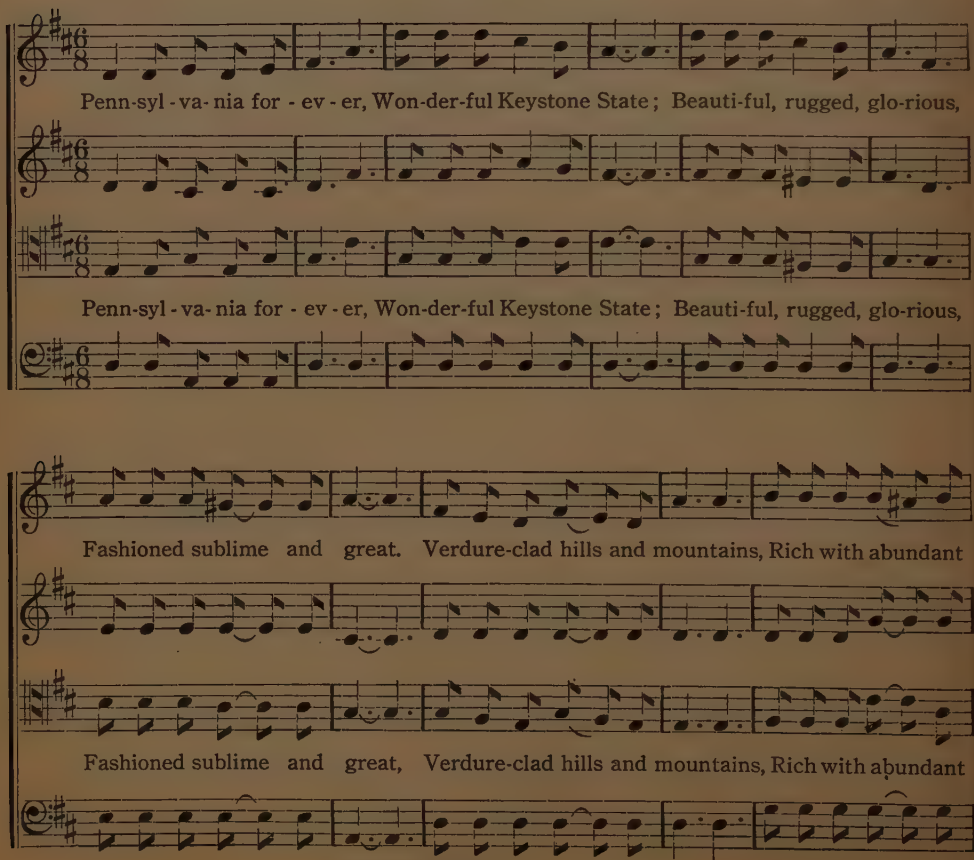

rit.
CHORUS.
a tempo.
steer'd..... and sang at his wheel.....
steer'd, and steer'd, and sang,
steer'd, and steer'd, and sang, and sang at his wheel, sang at his wheel. "On - ly an -
Then safe at
at last, the
oth - er day to stray, On - ly an - oth - er night to roam, Then safe at last, the
last,..... the har - bor past, Safe in my Father's home,.....
har-bor past, Then safe at last, the har- bor past,
harbor past, Then safe at last, the har-bor past, Safe in my Father's home,.....

Anchored.—Concluded.


Safe..... in my Fa - ther's home!".....
Safe in my Fa - ther's home, Safe, safe, safe in my Fa - ther's home.
Safe in my Fa-ther's home, Safe, safe, safe in my Fa-ther's home!"

Pennsylvania.

J. W. Y. J. W. Yoder.


Penn-syl - va - nia for - ev - er, Won-der-ful Keystone State; Beauti-ful, rugged, glo-rious,
Penn-syl - va - nia for - ev - er, Won-der-ful Keystone State; Beauti-ful, rugged, glo-rious,
Fashioned sublime and great. Verdure-clad hills and mountains, Rich with abundant
Fashioned sublime and great, Verdure-clad hills and mountains, Rich with abundant

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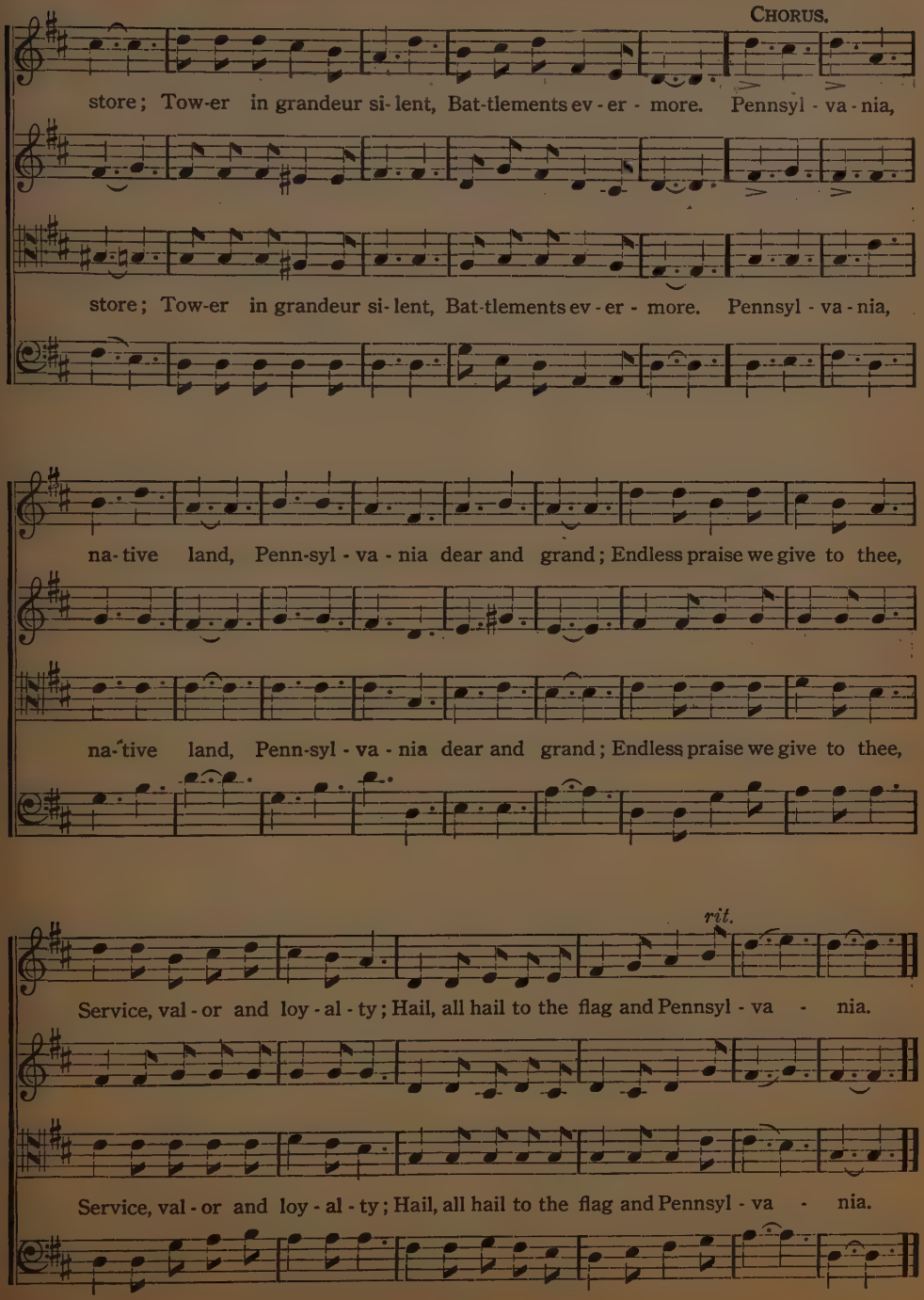
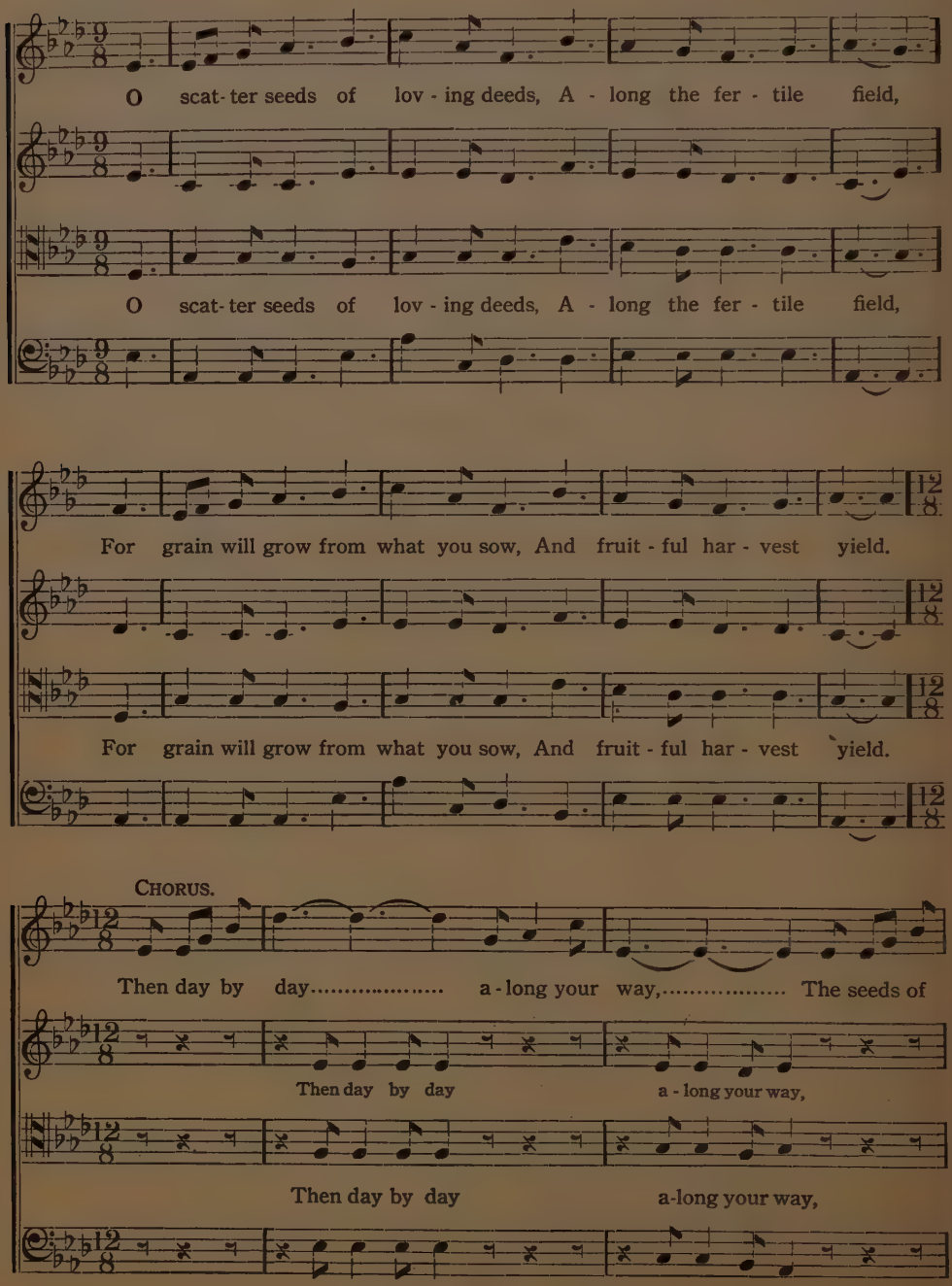
Pennsylvania.—Concluded.


CHORUS.
store; Tow-er in grandeur si-lent, Bat-tlements ev-er-more. Pennsyl-va-nia,
store; Tow-er in grandeur si-lent, Bat-tlements ev-er-more. Pennsyl-va-nia,
na-tive land, Penn-syl-va-nia dear and grand; Endless praise we give to thee,
na-tive land, Penn-syl-va-nia dear and grand; Endless praise we give to thee,
rit.
Service, val-or and loy-al-ty; Hail, all hail to the flag and Pennsyl-va-nia.
Service, val-or and loy-al-ty; Hail, all hail to the flag and Pennsyl-va-nia.

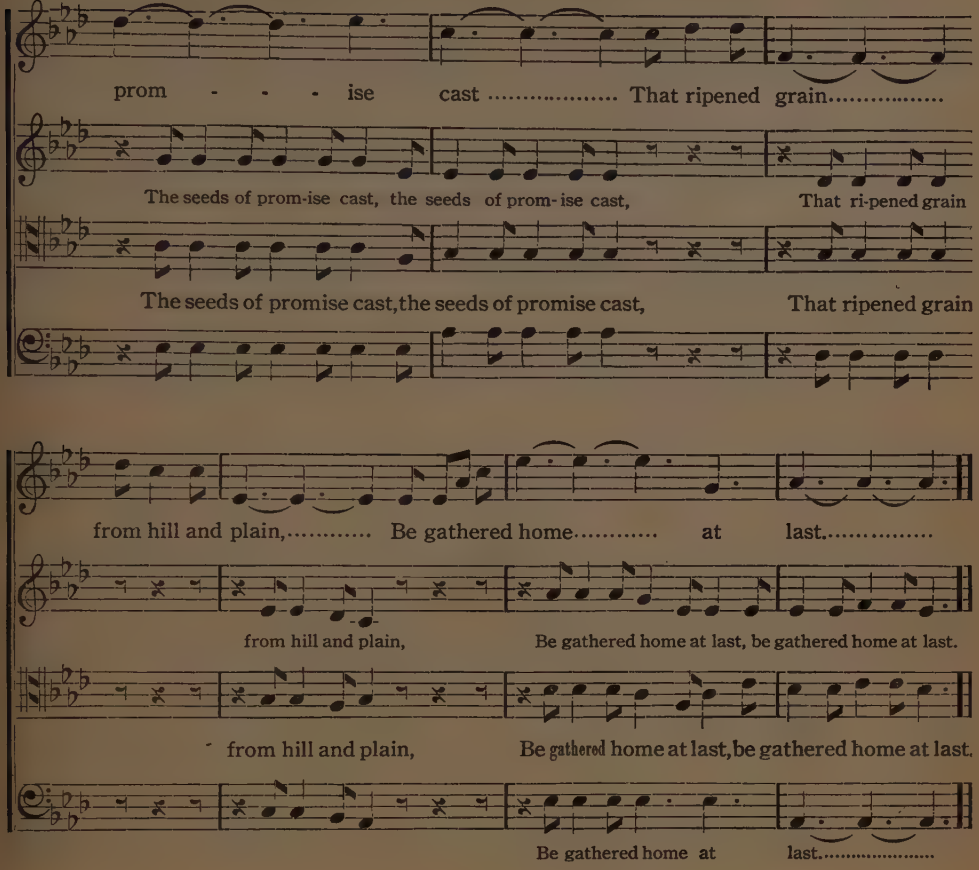
O Scatter Seeds of Loving Deeds.

JESSIE H. BROWN. FRED. A. FILLMORE.


O scat-ter seeds of lov-ing deeds, A-long the fer-tile field,
O scat-ter seeds of lov-ing deeds, A-long the fer-tile field,
For grain will grow from what you sow, And fruit-ful har-vest yield.
For grain will grow from what you sow, And fruit-ful har-vest yield.
CHORUS.
Then day by day..... a-long your way,..... The seeds of
Then day by day a-long your way,
Then day by day a-long your way,

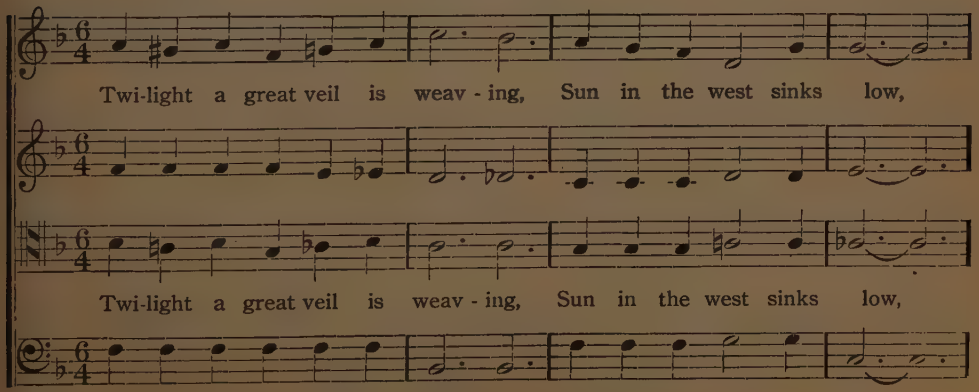
Fillmore Bros., owners. Used by per.

O Scatter Seeds of Loving Deeds.—Concluded.


prom - - - ise cast ..... That ripened grain.....
The seeds of prom-ise cast, the seeds of prom-ise cast, That ri-pened grain
The seeds of promise cast, the seeds of promise cast, That ripened grain
from hill and plain,..... Be gathered home..... at last.....
from hill and plain, Be gathered home at last, be gathered home at last.
from hill and plain, Be gathered home at last, be gathered home at last.
Be gathered home at last.....

Homeward.

GRACE GORDON. J. LINCOLN HALL.



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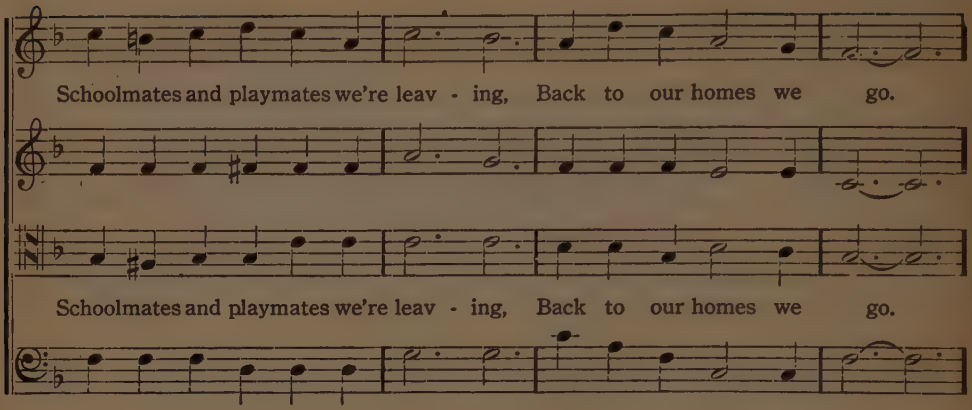
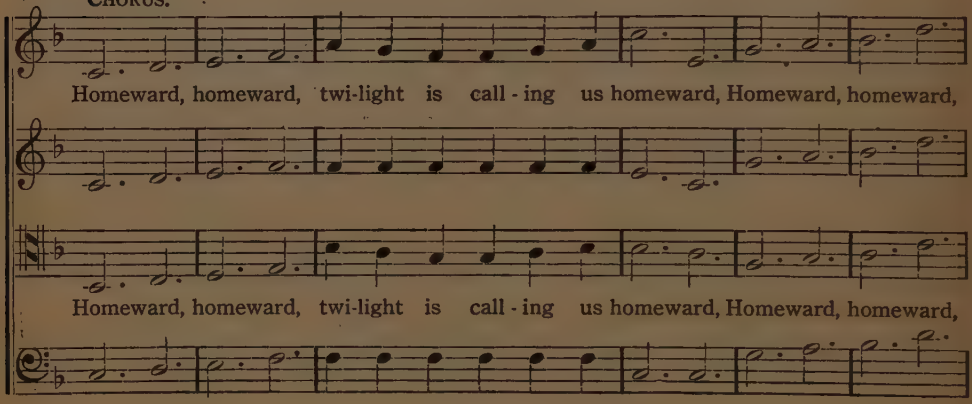
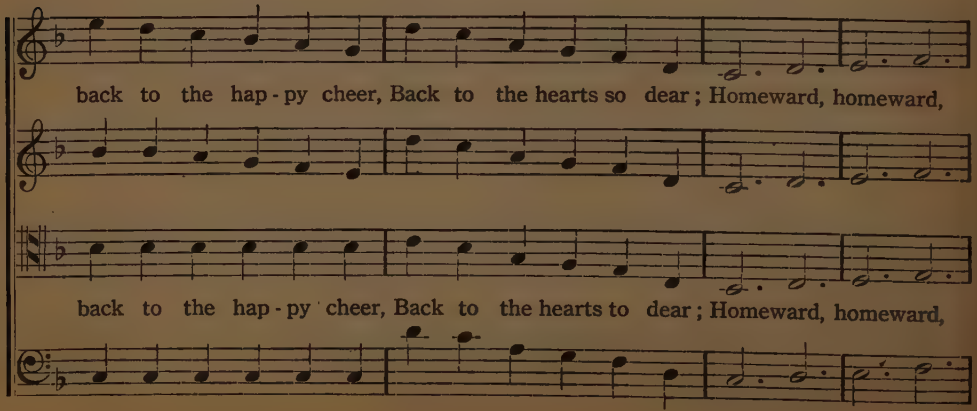
Homeward.—Continued.

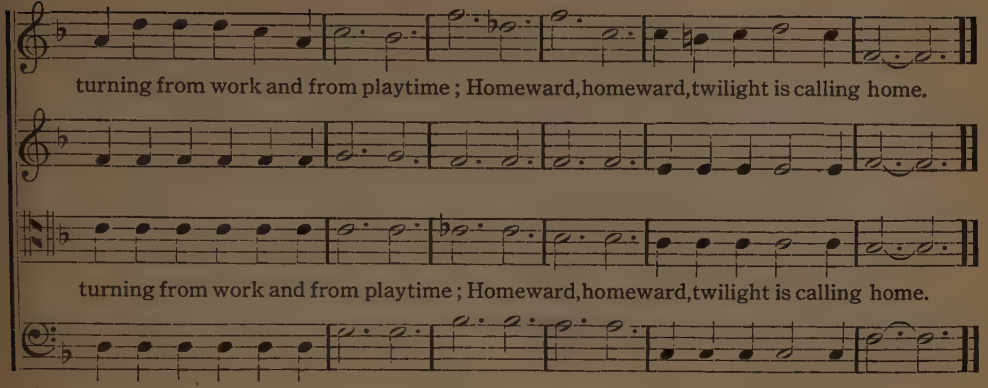

Schoolmates and playmates we're leav - ing, Back to our homes we go.
Schoolmates and playmates we're leav - ing, Back to our homes we go.

CHORUS.


Homeward, homeward, twi-light is call - ing us homeward, Homeward, homeward,
Homeward, homeward, twi-light is call - ing us homeward, Homeward, homeward,


back to the hap - py cheer, Back to the hearts so dear; Homeward, homeward,
back to the hap - py cheer, Back to the hearts to dear; Homeward, homeward,

Homeward.—Concluded.


turning from work and from playtime ; Homeward,homeward,twilight is calling home.
turning from work and from playtime ; Homeward,homeward,twilight is calling home.

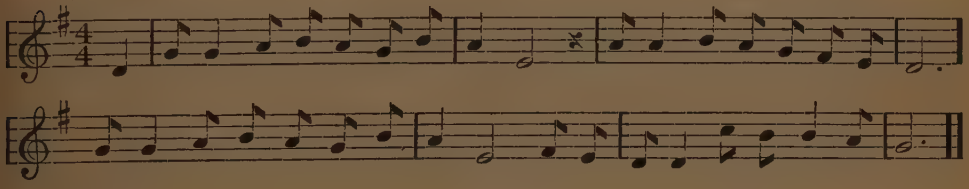
Lesson VII.—(Syncopation.)

In our study of Time we learned that all kinds of time accents the first or Down beat, and that no two consecutive beats are accented.

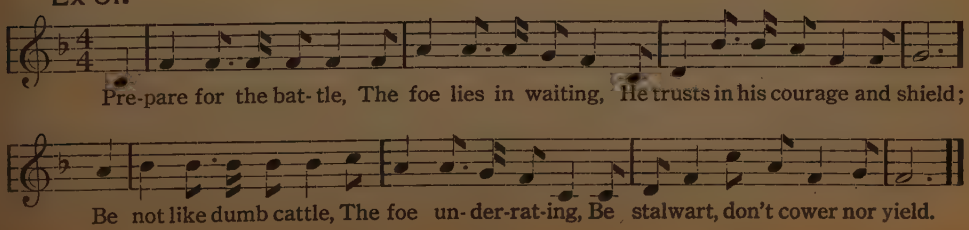
In Syncopation the note which receives the accent is not long enough to take all the accent of the accented beat, hence the accent goes on to the next note also, which then more than fills the beat, and the accent is carried into the unaccented beat. This gives a sort of unsteady or jerky movement. In other words it destroys the regular rhythm. Syncopation is perfectly proper in music, but when it is used exclusively, it is called rag-time, and when it is carried to extremes is called jazz. By many the opinion is held that "jazz" is decidedly harmful to those who have not completely mastered and learned to appreciate the accepted and approved highest forms of musical composition. "Best things first" should be the "Slogan" of the student.

Practice the exercises below, which illustrate Syncopation.

Ex. 60.



Ex 61.

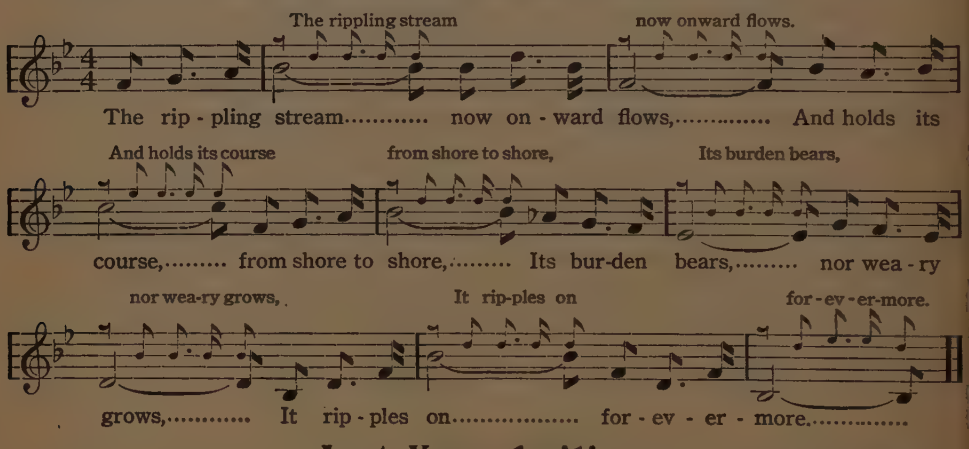

Pre-pare for the bat- tle, The foe lies in waiting, He trusts in his courage and shield;
Be not like dumb cattle, The foe un- der-rat-ing, Be stalwart, don't cower nor yield.

Exercise sixty-two is not Syncopation, but it illustrates two principles in Time we must know, first, beginning on the last half of the beat, and tying the half note and the eighth together.

To accomplish these easily, for the first example, starting on the last half of the beat, count, One, Two, Three, and just as the word Three is spoken catch up the first note, thus: One, Two, Three, Sol, La, Ti, Do, etc. The swing can soon be caught this way, and no trouble experienced, beginning on the last half of the beat.

To sing the half note tied to the eighth easily, watch the accent carefully. Hold the half note for the first two beats and into the third beat; but just on the beginning of the third beat, give an extra emphasis where the weak beat begins, and let the note go, and at once catch up the eighth note that FOLLOWS the eighth note tied to the half note. This will bring the time out exactly, and a little practice will give the swing of it so that wherever the combination is met it can be easily sung correctly.

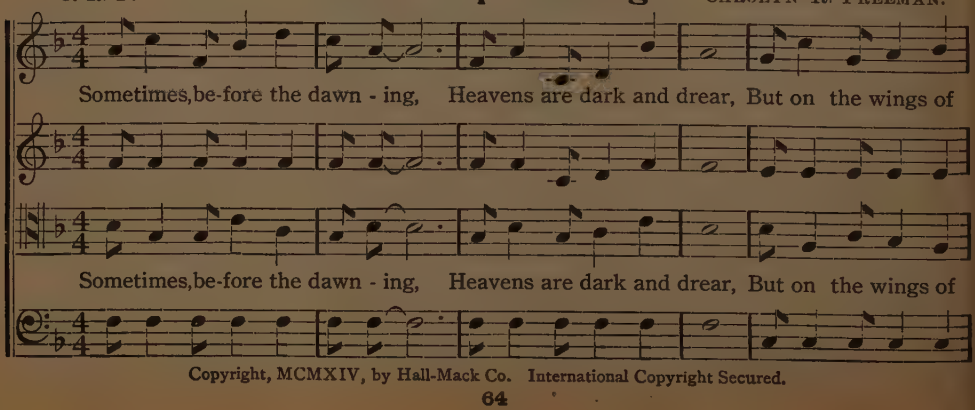
Ex. 62. This melody should be sung by the male voices, and second part written higher and coming in on the last half of the first beat written for the ladies' voices.


The rippling stream now onward flows.
The rip - pling stream..... now on - ward flows,..... And holds its
And holds its course from shore to shore, Its burden bears,
course,..... from shore to shore,..... Its bur-den bears,..... nor wea - ry
nor wea-ry grows, It rip-ples on for - ev - er-more.
grows,..... It rip - ples on..... for - ev - er - more.....

C. R. F.

Just Keep Smiling.

CAROLYN R. FREEMAN.


Sometimes, be-fore the dawn - ing, Heavens are dark and drear, But on the wings of
Sometimes, be-fore the dawn - ing, Heavens are dark and drear, But on the wings of

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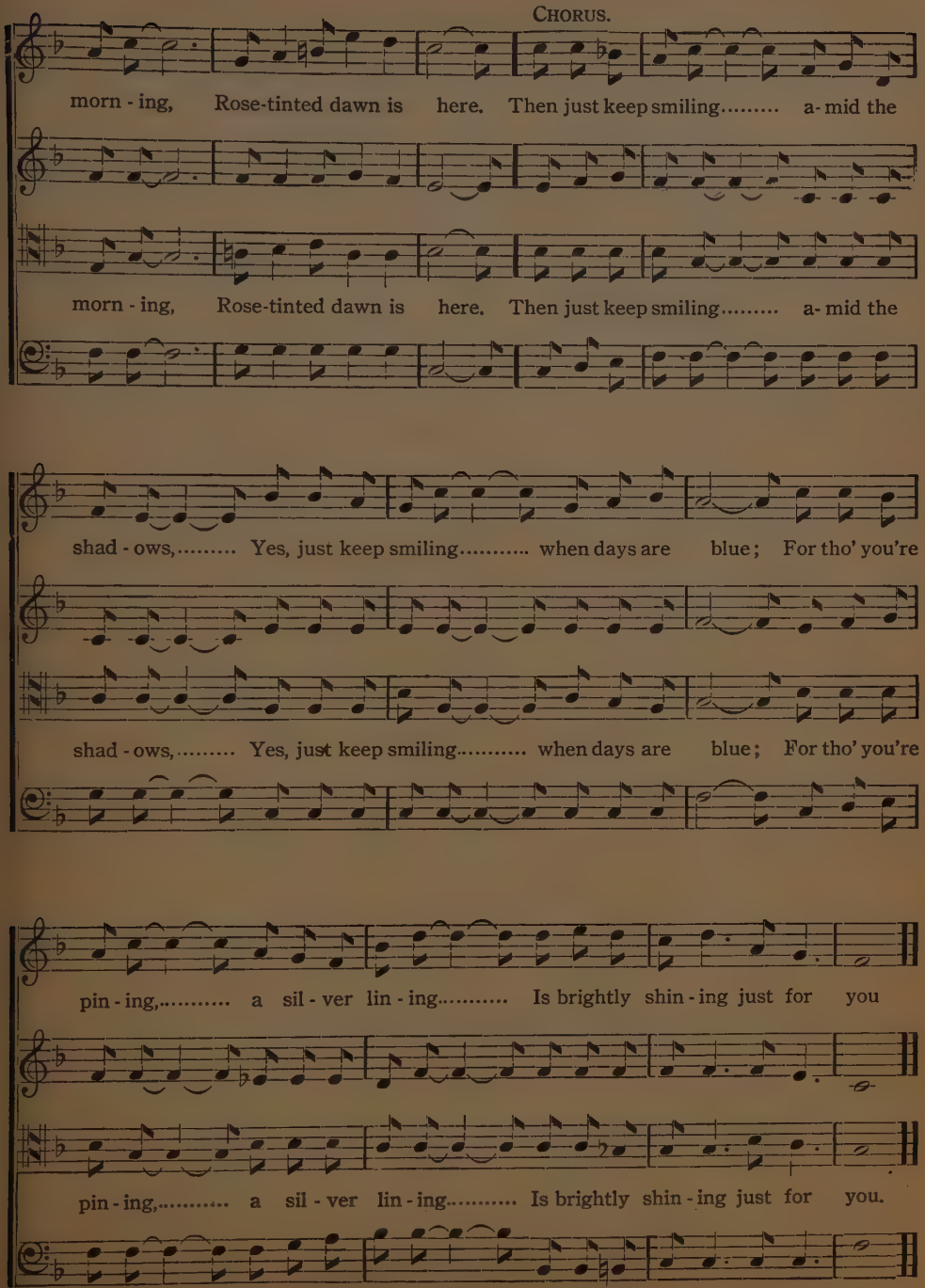
Just Keep Smiling.—Concluded.


CHORUS.
morn - ing, Rose-tinted dawn is here. Then just keep smiling..... a - mid the
morn - ing, Rose-tinted dawn is here. Then just keep smiling..... a - mid the
shad - ows,..... Yes, just keep smiling..... when days are blue; For tho' you're
shad - ows,..... Yes, just keep smiling..... when days are blue; For tho' you're
pin - ing,..... a sil - ver lin - ing..... Is brightly shin - ing just for you
pin - ing,..... a sil - ver lin - ing..... Is brightly shin - ing just for you.

Lesson VIII.

So far we have studied notes, keys, time, etc.; now we wish to learn some of the terms that help us to sing the music with proper interpretation. There are many more terms than will be given here; but these are the common ones, and every one should know them thoroughly. They will be grouped according to meaning, and not alphabetically.

Terms pertaining to the general movement of the song:

Largo.
Lento.
Andante.
Adagio.
} Slow movement.

Allegro.
Allegretto.
Presto.
Con spirito.
} Fast movement.

Terms pertaining to power:

Piano, p. Softly.
Pianissimo, pp. Very softly.
Forte. f. Loudly.
Fortissimo, ff. Very loudly.
Moderato, m. Mediumly loud.

Terms that indicate a change of power:

Crescendo, cres. Gradually louder.
Diminuendo, dim. Gradually softer.
Swell, < > gradually louder, then softer, on word.

Terms indicating a change of time:

Accelerando, accel. Gradually faster.
Ritard, rit. Gradually slower.
Rallentando, rall. Gradually slower and softer.
A tempo. Back to regular time after a change.

Terms affecting the singing of a word or syllable:

Sforzando. > Explosive attack.
Staccato. • Cut the word short.
Legato. Smoothly, bound together.

Terms meaning repeat:

De Capo, D.C. Return to the beginning.
Del Signo, D.S. Return to the sign.
Repeat marks

Terms denoting the number singing:

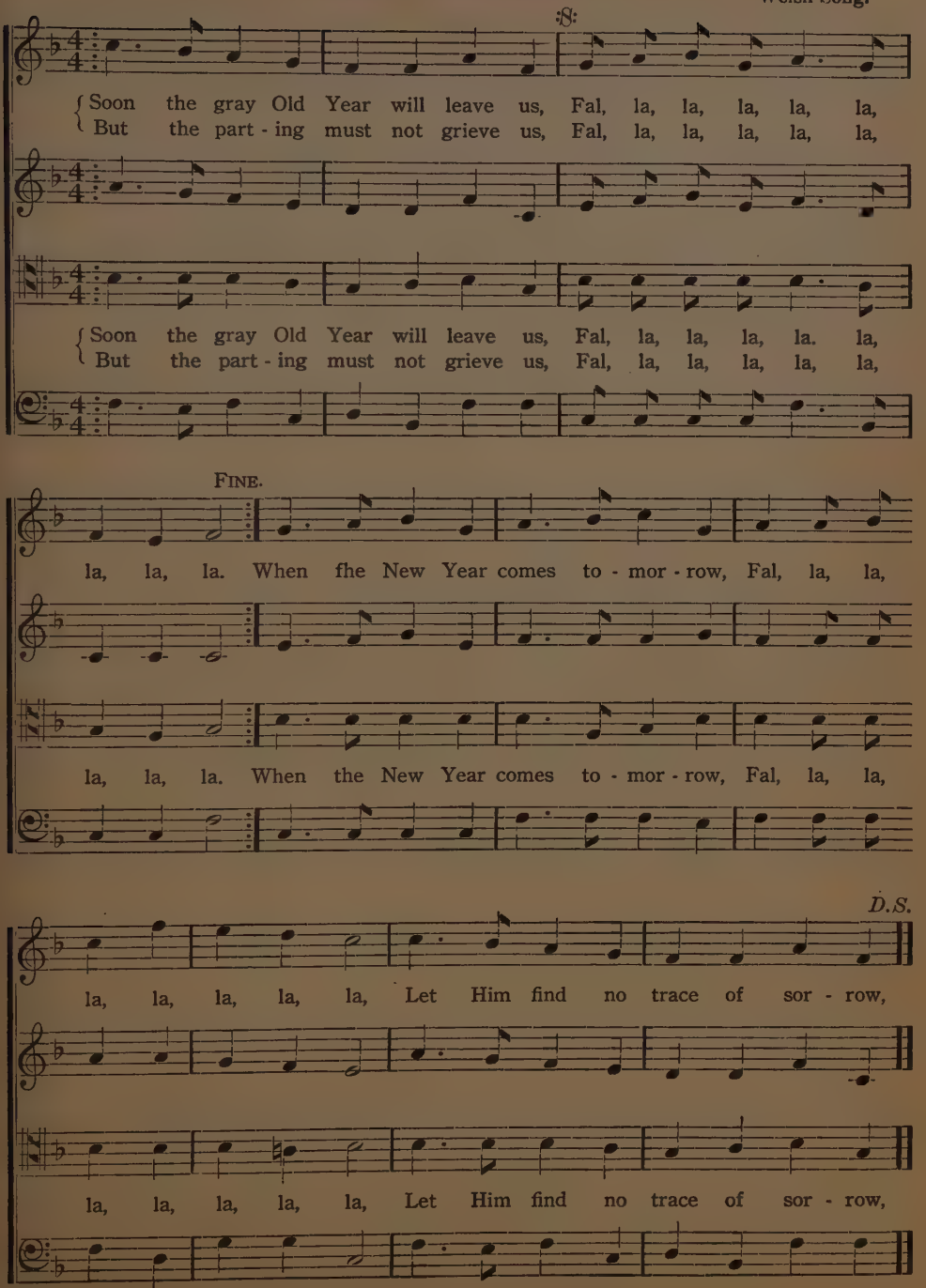
Solo. One singing.
Duet. Two singing.
Trio. Three singing.
Quartet. Four singing.
Quintet. Five singing.
Sextet. Six singing.
Tutti. Full Chorus.

Terms pertaining to endings:

Coda. An extra ending.
Fine. The end of the song.

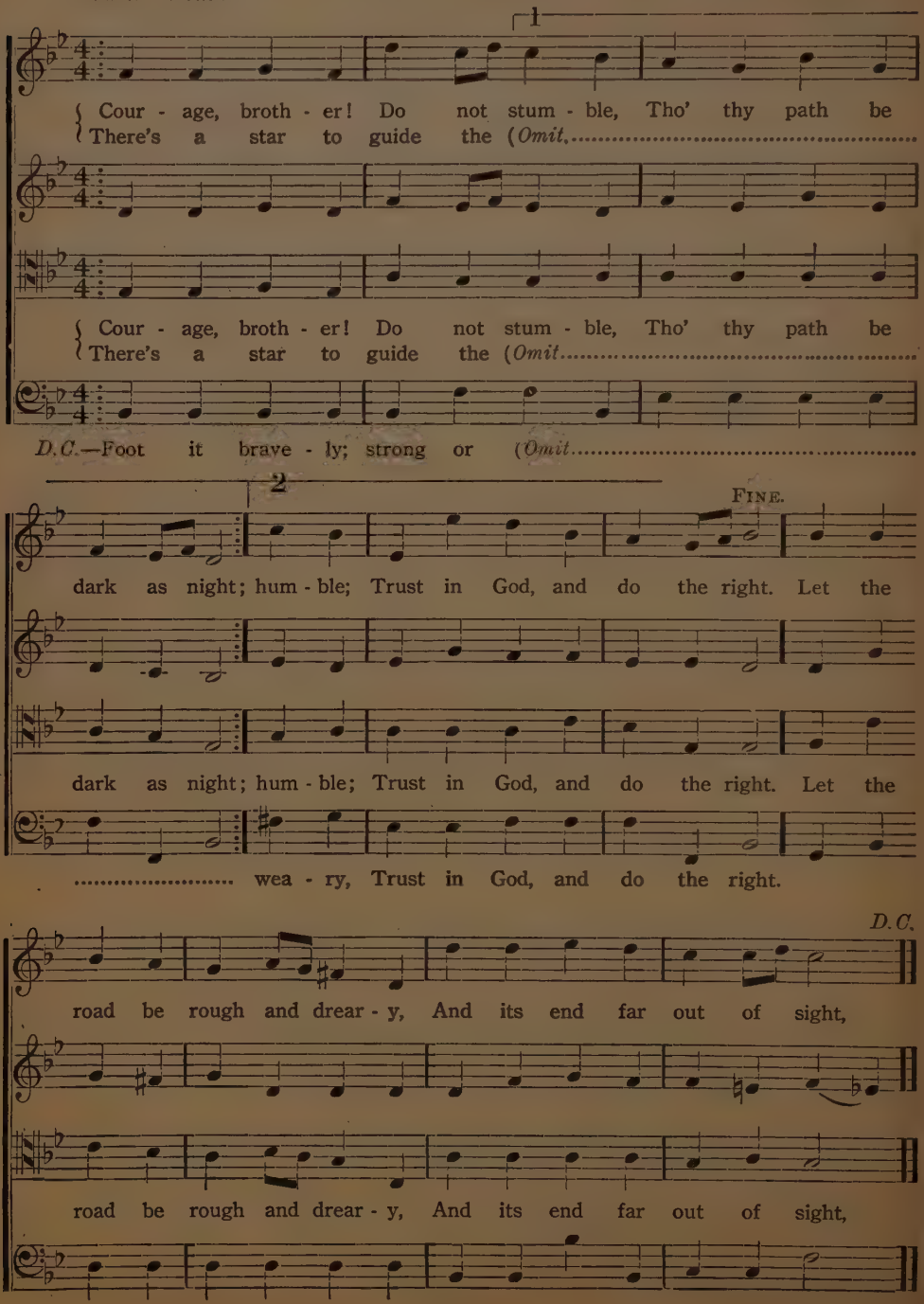
New Year's Eve.

Welsh Song.


:S:
Soon the gray Old Year will leave us, Fal, la, la, la, la, la,
But the part - ing must not grieve us, Fal, la, la, la, la, la,
Soon the gray Old Year will leave us, Fal, la, la, la, la. la,
But the part - ing must not grieve us, Fal, la, la, la, la, la,
FINE.
la, la, la. When fhe New Year comes to - mor - row, Fal, la, la,
la, la, la. When the New Year comes to - mor - row, Fal, la, la,
D.S.
la, la, la, la, la, Let Him find no trace of sor - row,
la, la, la, la, la, Let Him find no trace of sor - row,

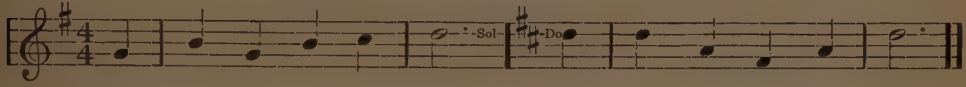
Courage, Brother! Do Not Stumble.

NORMAN MACLEOD. JOHN ZUNDEL.

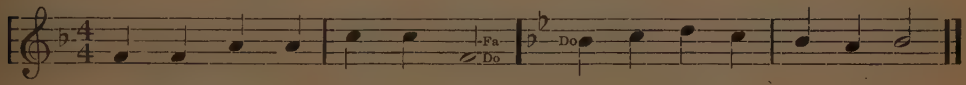

1
Cour - age, broth - er! Do not stum - ble, Tho' thy path be
There's a star to guide the (Omit.....
Cour - age, broth - er! Do not stum - ble, Tho' thy path be
There's a star to guide the (Omit.....
D.C.—Foot it brave - ly; strong or (Omit.....
2
FINE.
dark as night; hum - ble; Trust in God, and do the right. Let the
dark as night; hum - ble; Trust in God, and do the right. Let the
..... wea - ry, Trust in God, and do the right.
D.C.
road be rough and drear - y, And its end far out of sight,
road be rough and drear - y, And its end far out of sight,

Lesson IX.—Modulation.

Modulation is the changing of Keys and Signatures in the body of a song. Here an easy and a more difficult problem are met. The easy change comes when the first note of the new key is on the same degree as the last note of the first or old key. The change is especially easy when the first note of the second or new key is DO; thus:

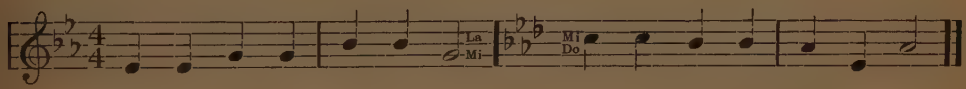


When this easy change takes place all you need to do is to take the pitch of Sol, the last note of the first or old key, carry that pitch straight across, change the name of the pitch to DO, and proceed to sing. Now let us look at a more difficult problem; when the first note of the new key is not on the same degree as the last note of the old or first key:



Here we observe that the first note in the new key is DO, and it comes on the third line, the line on which Fa occurs in the old key. Hence sing to the last note of the first key, then mentally sing to Fa, the pitch of the first note in the new key, carry that pitch over, change its name to DO, and proceed in the new Key.

Let us take the most difficult change now; when the first note in the new key is not Do, and when it is not on the same degree as the last note in the old key:



In this exercise we can take the short method of changing which will be: Sing to La in the first key, the degree on which the first note of the new key begins, change the name to Mi, and proceed, or we can take the longer and surer method, by singing to Fa in the first key, the degree on which Do in the new key occurs, carry that pitch over, call it Do, and then sing to Mi, and proceed. This then gives a short rule for changing keys, and a safe rule. The short rule is:

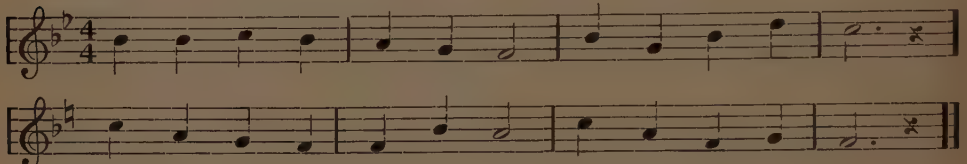
Sing to an imaginary note in the old key on which the first note of the new key occurs, change the name to the name of the first note in the new key, and proceed. In the last example, sing to La and call it Mi. The longer, surer method is:

Sing to an imaginary note in the old key located on the degree on which Do occurs in the new, carry the pitch over, change its name to Do, then sing your first note and proceed. In the last example, sing to Fa and call it Do, and then pass on to Mi, the first note, and proceed.

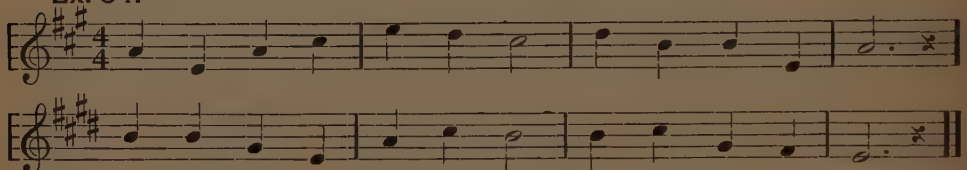
This last rule is best when the change is difficult; when the change is easy the first rule or method is best.

Study carefully the above explanations, and then sing the following exercises.

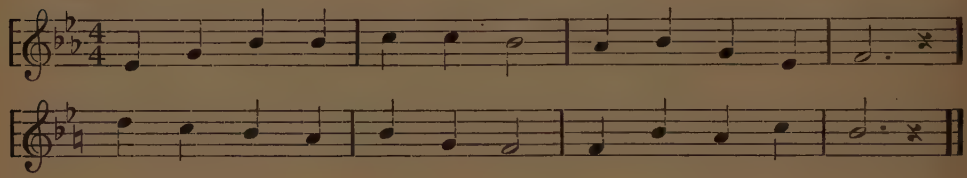
Ex. 63.



Ex. 64.



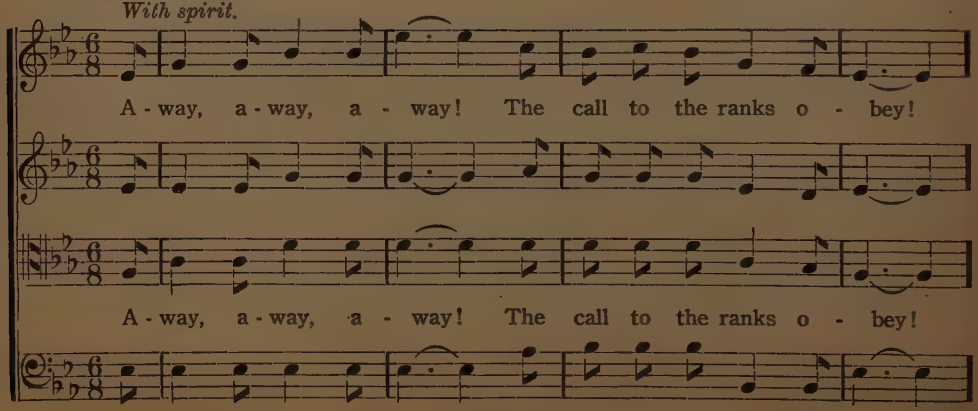
Ex. 65.



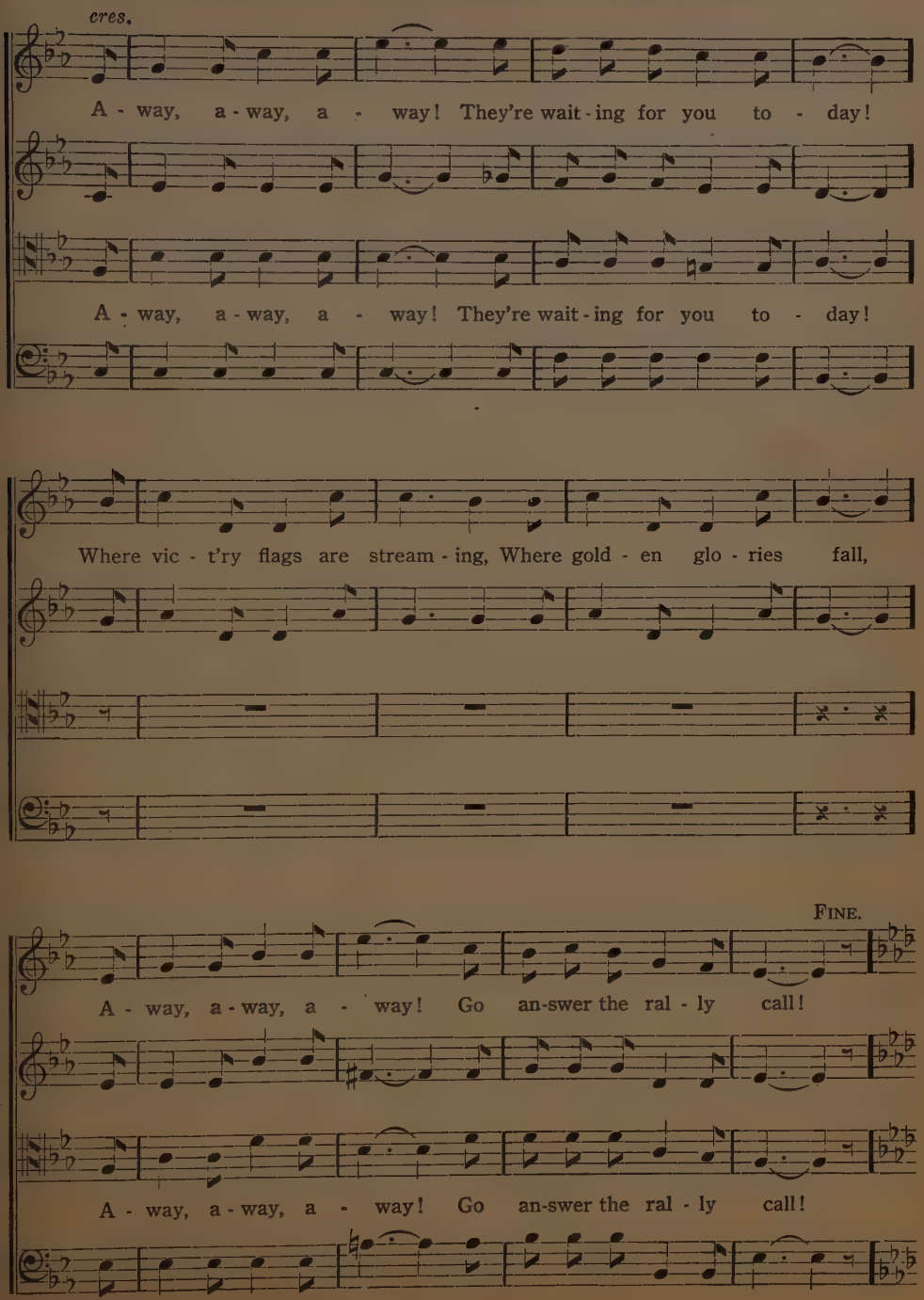
The Call to the Ranks.

ELSIE DUNCAN YALE. J. LINCOLN HALL.

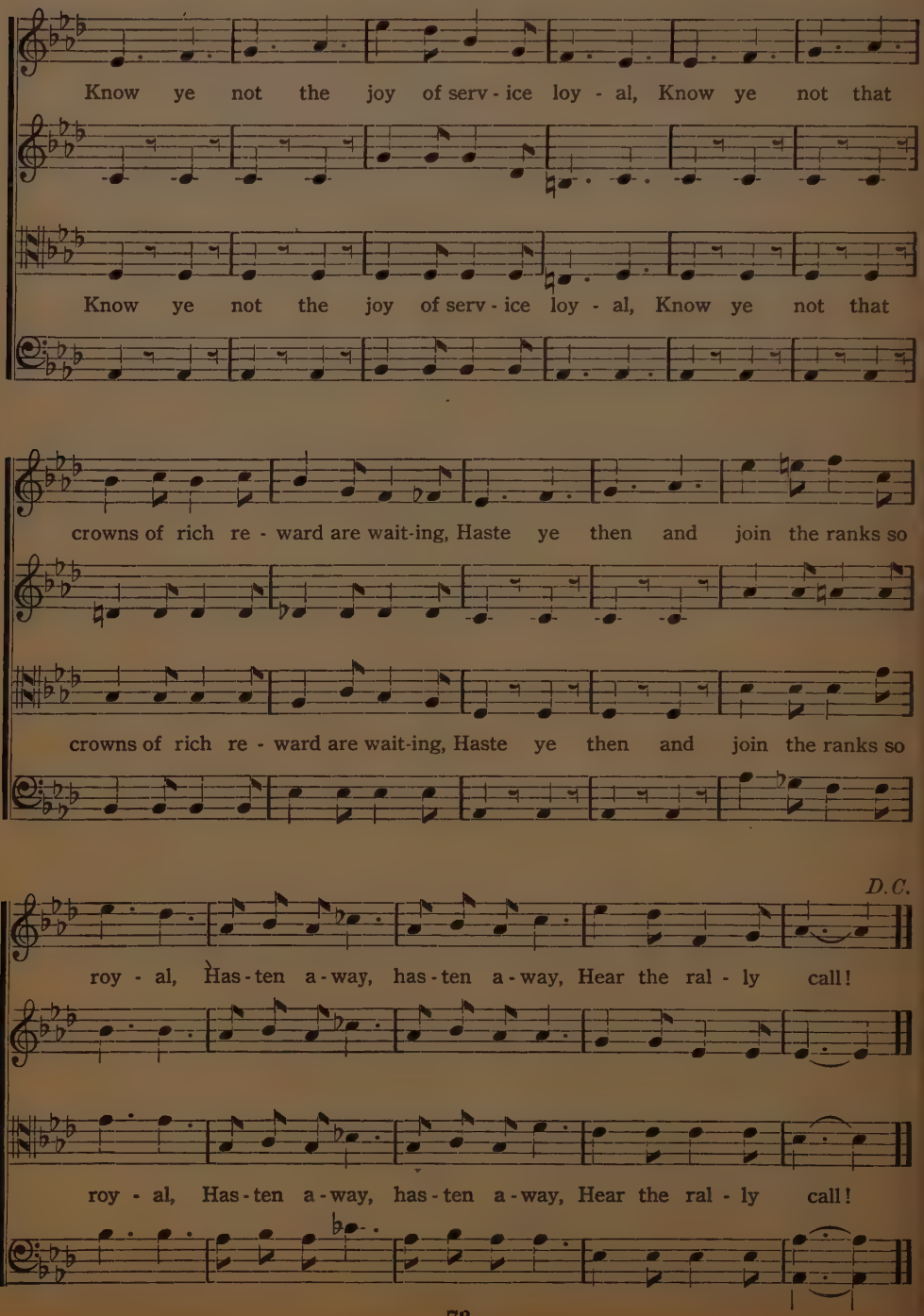
With spirit.



The Call to the Ranks.—Continued.


cres.
A - way, a - way, a - way! They're wait - ing for you to - day!
A - way, a - way, a - way! They're wait - ing for you to - day!
Where vic - t'ry flags are stream - ing, Where gold - en glo - ries fall,
FINE.
A - way, a - way, a - way! Go an-swer the ral - ly call!
A - way, a - way, a - way! Go an-swer the ral - ly call!

The Call to the Ranks.—Concluded.


Know ye not the joy of serv - ice loy - al, Know ye not that
Know ye not the joy of serv - ice loy - al, Know ye not that
crowns of rich re - ward are wait-ing, Haste ye then and join the ranks so
crowns of rich re - ward are wait-ing, Haste ye then and join the ranks so
D.C.
roy - al, Has - ten a - way, has - ten a - way, Hear the ral - ly call!
roy - al, Has - ten a - way, has - ten a - way, Hear the ral - ly call!

Lesson X.—Theory of Signatures.

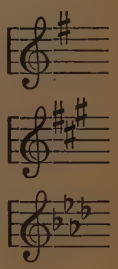
In Lesson II we studied keys and signatures. There we are told that one sharp stands for the Key of G, and the letter F is sharped. That two sharps stand for the Key of D, and that F and C are sharped, etc.; but we were not told WHY they were sharped. In this Lesson we will see why the different letters are sharped or flatted in the different keys.

The reason we need sharps or flats in the different keys is due to the fact that the letters on the staff never change, and that between E and F and B and C there are half steps, while between all the other letters there are whole steps. The letters are known as Absolute Pitch. The scale is known as Relative Pitch, and adjusting the half steps between the letters to correspond with the half steps in the scale is what makes the sharps and flats in the signature necessary. Remember, that the half steps in the scale come between Mi and Fa, and Ti and Do. In the Key of C no sharps or flats are needed, because the half steps between the letters coincide with the half steps in the scale.

Below we will show by diagram some of the scales, and why certain letters are sharped or flatted.

Remember, that Key of G means Do on G. Key of A means Do on A, etc.

	Natural.	Adjusted.	Natural.	Adjusted.
C Do.	G Do.	G Do.	A Do.	A Do.
B Ti,	F Fi.	♯F Ti.	G Ti.	♯G Ti.
A La.	E La.	E La.	F La.	♯F La.
G Sol.	D Sol.	D Sol.	E Sol.	E Sol.
F Fa.	C Fa.	C Fa.	D Fa.	D Fa.
E Mi.	B Mi.	B Mi.	C Mi.	♯C Mi.
D Re.	A Re.	A Ra.	B Re.	B Re.
C Do.	G Do.	G Do.	A Do.	A Do.



In the diagrams above it is easily seen that in the Key of C the half steps between the letters and syllables coincide. The brace is used to mark the positions of the half steps.

In the Key of G the half step between B and C coincide with the half step between Mi and Fa, so no adjustment is needed. Between E and F there is a half step, but from La to Ti is a whole step, as F is sharped, which makes the interval from E to F♯ a whole step, as needed. Then from F♯ to G is a half step, and it corresponds to the half step between Ti and Do. The dotted brace shows where the half steps shift to when sharps or flats are used.

Natural.		Adjusted.	
A♭	Do.	A♭	Do.
G	Ti.	G	Ti.
F	La.	F	La.
E	Sol.	♭E	Sol.
D	Fa.	♭D	Fa.
C	Mi.	C	Mi.
B	Re.	♭B	Re.
A♭	Do.	A♭	Do.

From A♭ to B is a step and a half, so B must be flatted to make the interval one step. Then B♭ to C equals one step. From C to D is one step, but only a half step is required, the distance from Mi to Fa, so D must be flatted. From D♭ to E equals one and a half steps, so E must be flatted; E♭ to F equals one step; F to G equals one step, and G to A♭ one-half step, as we started with A♭ the key note.

By a little study this method of writing scales can be easily understood, and the position of the sharps and flats in any key determined.

Lesson XI.—Transposition.

From our knowledge of half steps, and steps between the different letters and syllables, it will be easy to learn how to transpose a song from a higher to a lower key, or from a lower to a higher.

Suppose we have a song written in the Key of G, one sharp, and we wish to lower it two steps. From G down to F is one step; from F to E is a half step, that makes a step and a half; but we want two steps, so we need a half step more. One half step below E is E flat, so we must write the song in E flat to have it two steps below G.

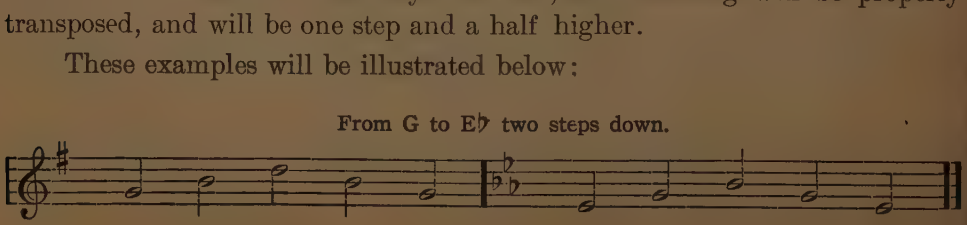
Now we know that the signature for the Key of E flat is three flats, or A flat, B flat, and E flat. Now place the signature on the staff, and proceed write each note two degrees below the place it now stands, and the song will be correctly written in E flat, two steps below G. Transposing is merely a mechanical operation after the new key and signature has been determined.

Suppose we have a song written in A flat, and we wish to write it a step and one half higher.

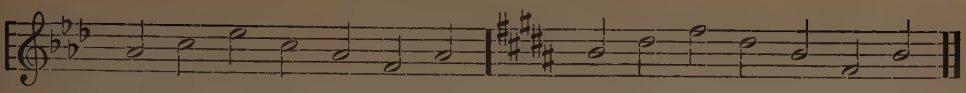
From A flat to B is one and one-half step, and hence the new key must be B. The signature for the Key of B is five sharps; F, G, A, C, and D are sharped. Now place the sharps in the signature, and since from A flat to B is only one degree on the staff, each note must be written just one degree above where it stands in the Key of A flat, and the song will be properly transposed, and will be one step and a half higher.

These examples will be illustrated below:

From G to E♭ two steps down.

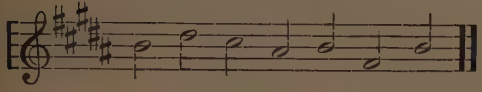


One and a half steps above A♭.

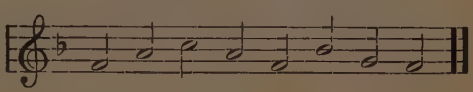


Study what has been said above, and then transpose the following exercises:

Lower two steps.



Raise one and a half steps.



Lesson XII.—Voice.

Not much may be said on paper to help the voice. There are two very important things to pay attention to, viz., proper breathing and placing the voice properly.

The important thing in breathing is to practice deep breathing. It is sometimes called Abdominal breathing, and means using the waist muscles in breathing. In Abdominal breathing one should expand around the waist as one breathes in, and contract around the waist as one breathes out. When one sings a long sentence, one should feel a pulling at the waist muscles.

By placing the voice is meant singing in such a way that the tones do not seem raw and uncovered, as they do in loud yelling, but placed back in the throat so as to make them smooth and musical. It is possible, also, to place the tone so far back in the throat that it seems to be smothered, or too much covered up. If one can strike that happy medium, not so far forward as to be a yell, and not so far back as to be smothered, one may produce a good musical tone.

One aid in producing a good voice is to speak in a low pitch, and breathe from the waist, keep the waist muscles contracting, and "against" the voice, as it were.

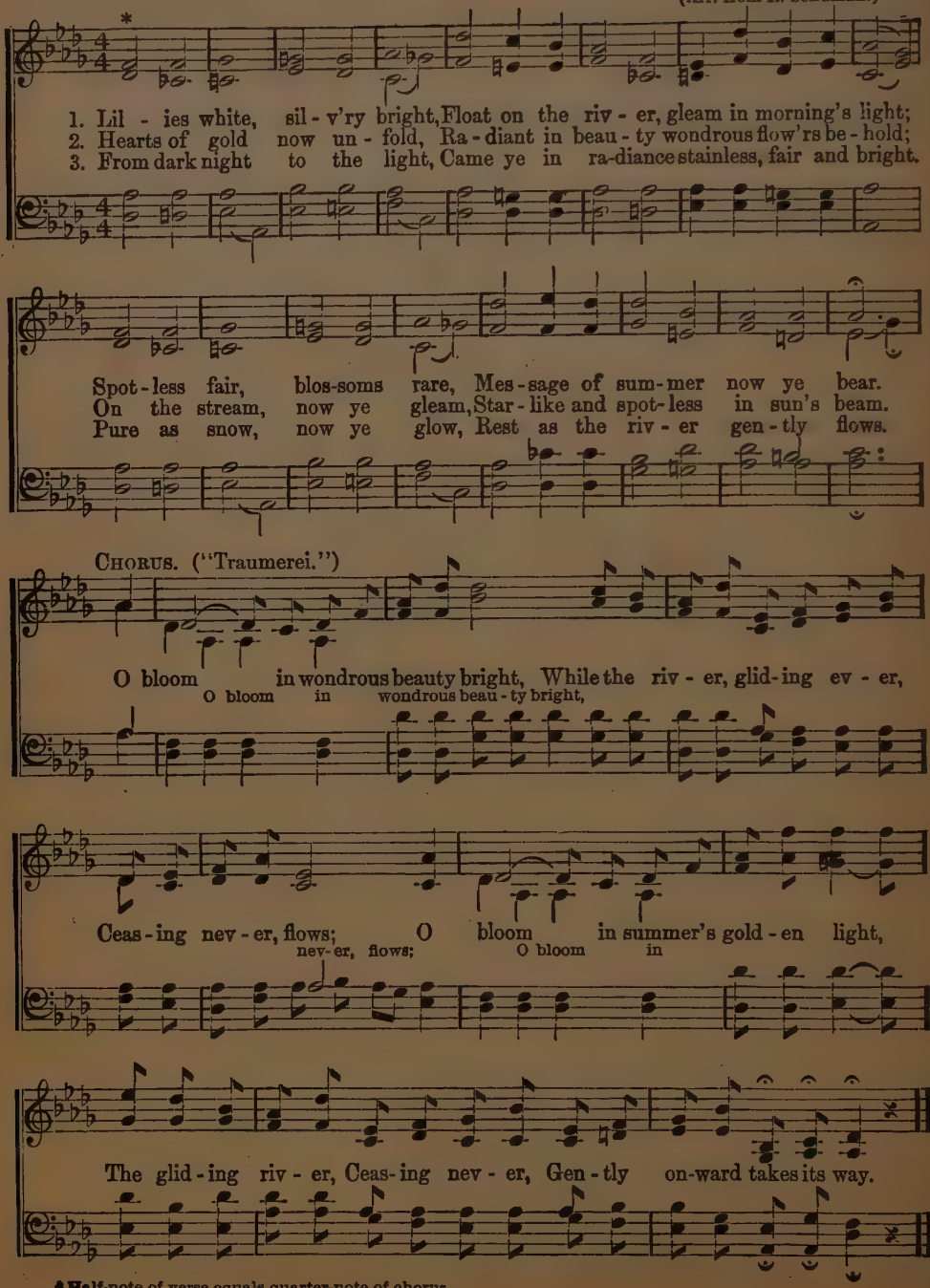
It is especially important that children do not sing too loudly, but sing in their little voices, not imitating grown folks. This tone is sometimes called "head tone," and is soft and smooth.

The only way to obtain a good voice is to go to a good teacher who understands how to direct one in proper breathing, and in placing the voice correctly.

Waterlilies

ELSIE DUNCAN YALE.

WILFRED ROBERTSON.
(Arr. from R. Schuman.)


1. Lil - ies white, sil - v'ry bright, Float on the riv - er, gleam in morning's light;
2. Hearts of gold now un - fold, Ra - diant in beau - ty wondrous flow'rs be - hold;
3. From dark night to the light, Came ye in ra-diance stainless, fair and bright.
Spot - less fair, blos-soms rare, Mes - sage of sum - mer now ye bear.
On the stream, now ye gleam, Star - like and spot - less in sun's beam.
Pure as snow, now ye glow, Rest as the riv - er gen - tly flows.
CHORUS. ("Traumerei.")
O bloom in wondrous beauty bright, While the riv - er, glid - ing ev - er,
O bloom in wondrous beau - ty bright,
Ceas - ing nev - er, flows; O bloom in summer's gold - en light,
nev - er, flows; O bloom in
The glid - ing riv - er, Ceas - ing nev - er, Gen - tly on-ward takes its way.

* Half-note of verse equals quarter-note of chorus.

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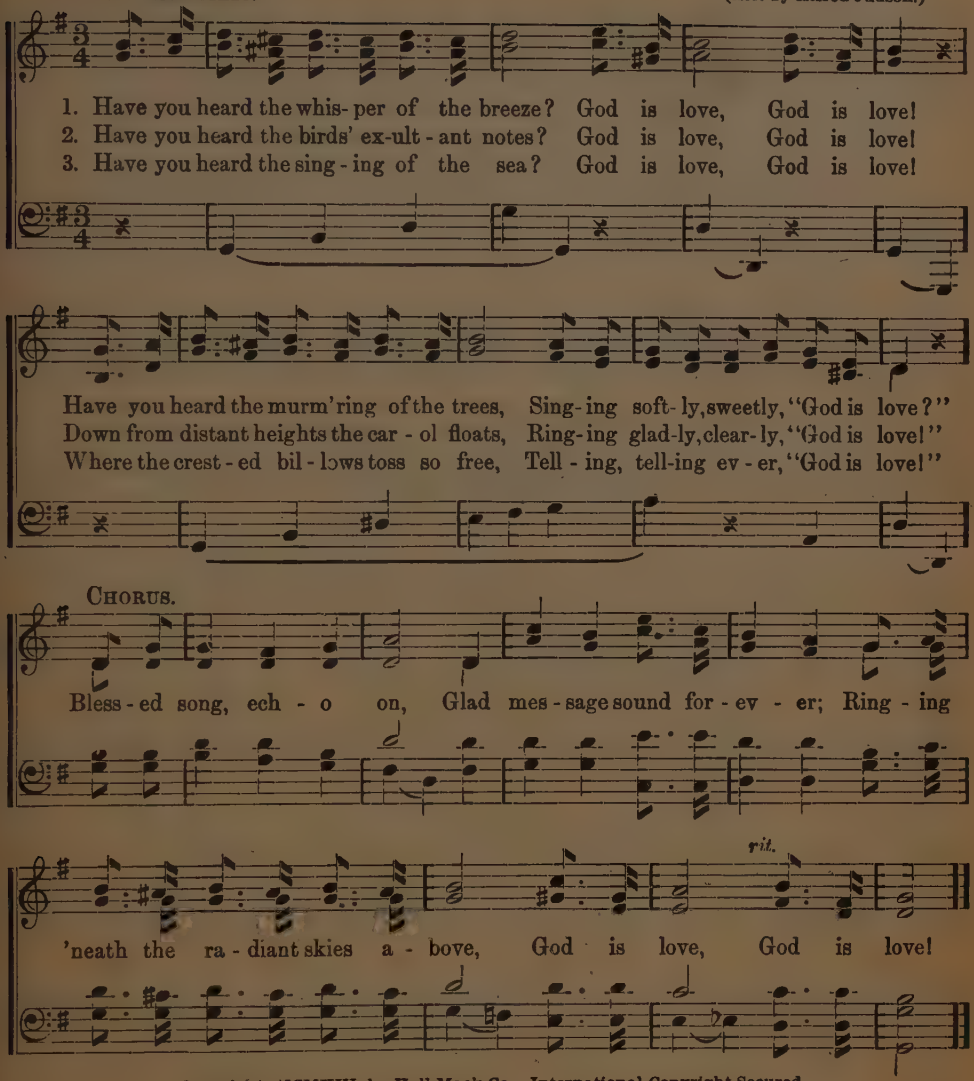
God is Love.

ELSIE DUNCAN YALE.
SOP. AND ALTO.

L. VON BEETHOVEN.
(Arr. by Alfred Judson.)


1. Have you heard the whis- per of the breeze? God is love, God is love!
2. Have you heard the birds' ex-ult - ant notes? God is love, God is love!
3. Have you heard the sing - ing of the sea? God is love, God is love!
Have you heard the murm'ring of the trees, Sing- ing soft- ly, sweetly, "God is love?"
Down from distant heights the car - ol floats, Ring- ing glad-ly, clear- ly, "God is love!"
Where the crest - ed bil - lows toss so free, Tell - ing, tell-ing ev - er, "God is love!"
CHORUS.
Bless - ed song, ech - o on, Glad mes - sage sound for - ev - er; Ring - ing
rit.
'neath the ra - diant skies a - bove, God is love, God is love!

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Blest Be the Tie that Binds.

1 Blest be the tie that binds
Our hearts in Christian love:
The fellowship of kindred minds
Is like to that above.

2 Before our Father's throne
We pour our ardent prayers;
Our fears, our hopes, our aims are one,
Our comforts and our cares.

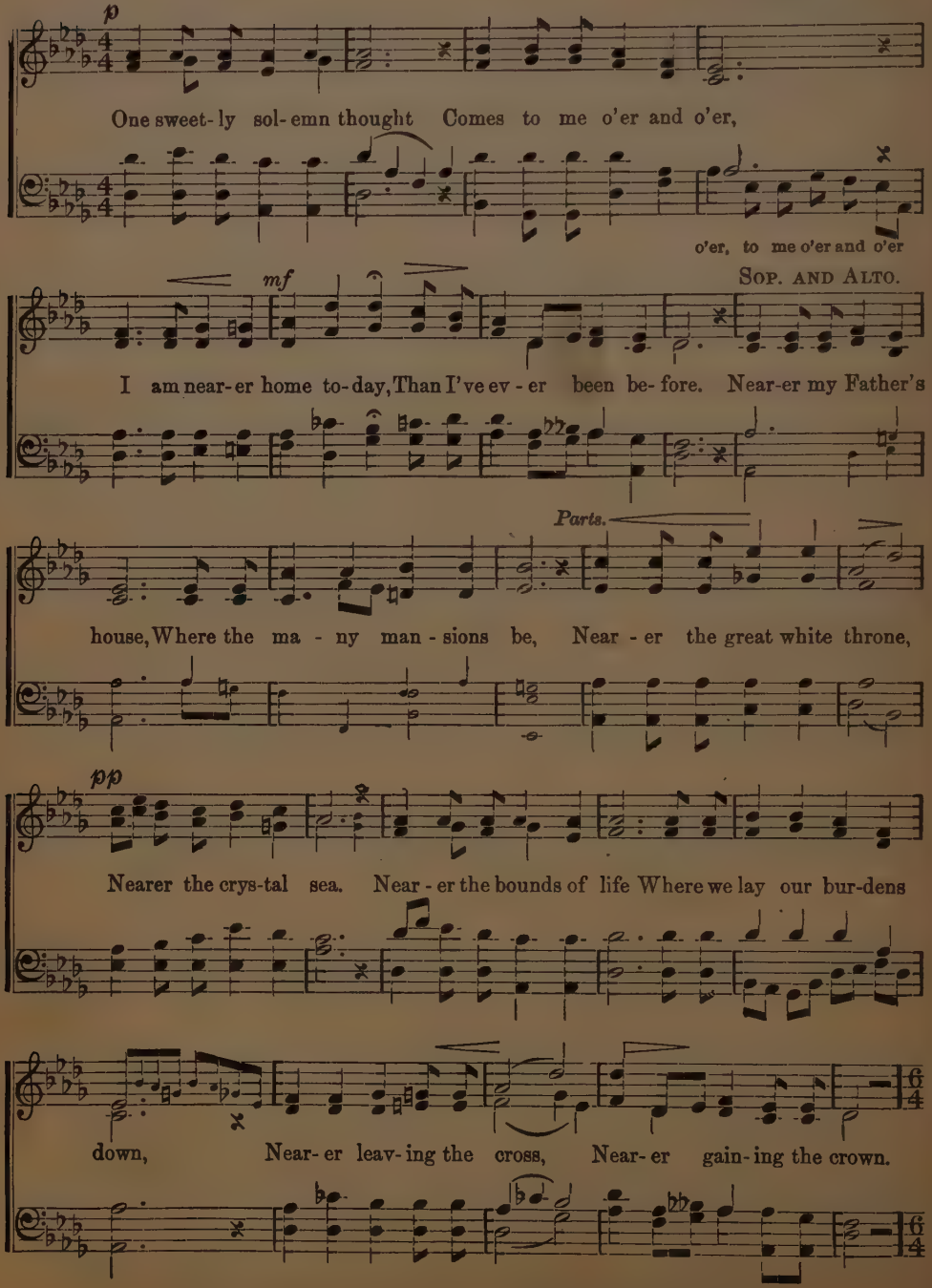
3 We share our mutual woes,
Our mutual burdens bear;
And often for each other flows
The sympathizing tear.

4 When we asunder part,
It gives us inward pain;
But we shall still be joined in heart,
And hope to meet again.

One Sweetly Solemn Thought.

PHOEBE CAREY.

R. S. AMBROSE.
(Arr. by John R. Taylor.)


p
One sweet- ly sol- emn thought Comes to me o'er and o'er,
o'er, to me o'er and o'er
mf
SOP. AND ALTO.
I am near- er home to- day, Than I've ev - er been be- fore. Near- er my Father's
Parts.
house, Where the ma - ny man - sions be, Near - er the great white throne,
pp
Nearer the crys- tal sea. Near - er the bounds of life Where we lay our bur- dens
down, Near- er leav- ing the cross, Near- er gain- ing the crown.

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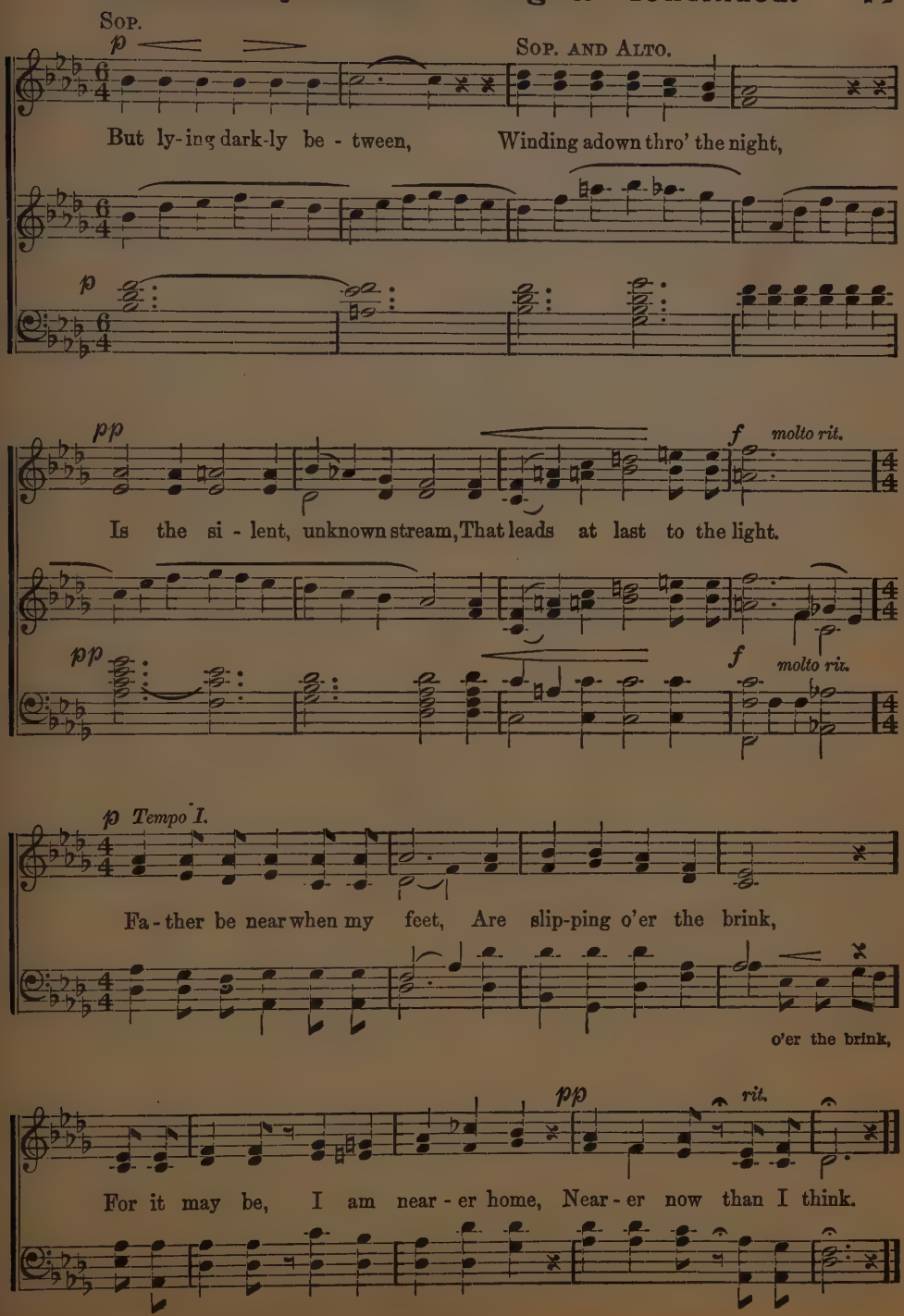
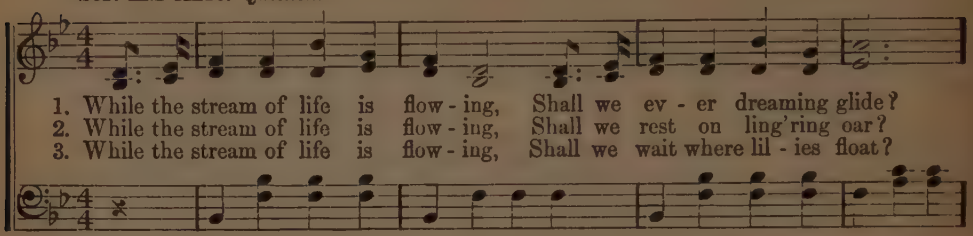

Sop.
p
Sop. and Alto.
But ly-ing dark-ly be - tween, Winding adown thro' the night,
p
pp
f molto rit.
Is the si - lent, unknown stream, That leads at last to the light.
pp
f molto rit.
p Tempo I.
Fa - ther be near when my feet, Are slip-ping o'er the brink,
o'er the brink,
pp rit.
For it may be, I am near - er home, Near - er now than I think.

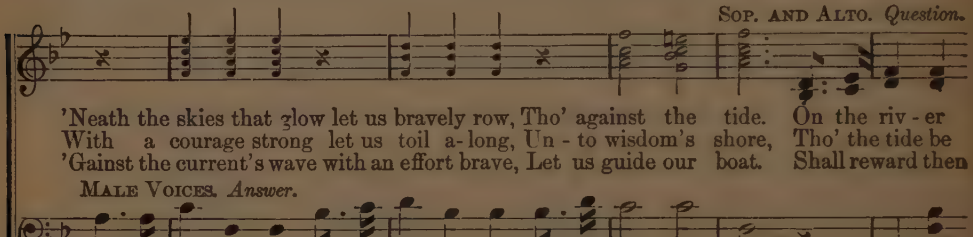
Rowing, Not Drifting.

ELSIE DUNCAN YALE. (A QUESTION AND ANSWER SONG.) J. LINCOLN HALL.

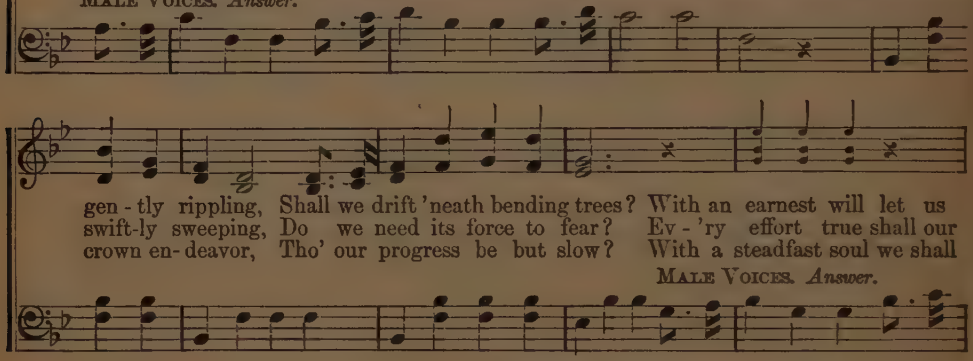
SOP. AND ALTO. *Question.*


1. While the stream of life is flow - ing, Shall we ev - er dreaming glide?
2. While the stream of life is flow - ing, Shall we rest on ling'ring oar?
3. While the stream of life is flow - ing, Shall we wait where lil - ies float?

SOP. AND ALTO. *Question.*

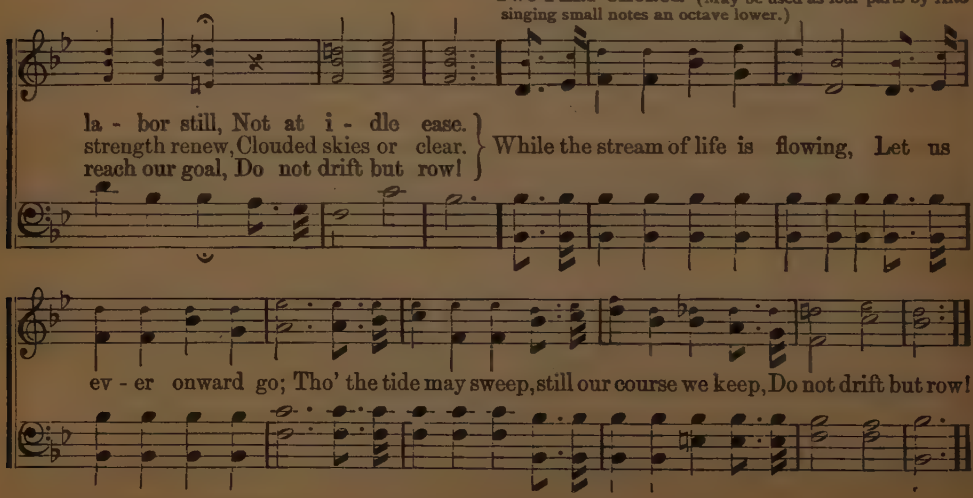

'Neath the skies that glow let us bravely row, Tho' against the tide. On the riv - er
With a courage strong let us toil a-long, Un - to wisdom's shore, Tho' the tide be
'Gainst the current's wave with an effort brave, Let us guide our boat. Shall reward then

MALE VOICES. *Answer.*


gen - tly rippling, Shall we drift 'neath bending trees? With an earnest will let us
swift-ly sweeping, Do we need its force to fear? Ev - 'ry effort true shall our
crown en-deavor, Tho' our progress be but slow? With a steadfast soul we shall

MALE VOICES. *Answer.*

* TWO-PART CHORUS. (May be used as four parts by Alto singing small notes an octave lower.)


la - bor still, Not at i - dle ease.
strength renew, Clouded skies or clear.
reach our goal, Do not drift but row!
While the stream of life is flowing, Let us
ev - er onward go; Tho' the tide may sweep, still our course we keep, Do not drift but row!

* The lower note is the melody, and is to be sung by the school. The upper note (small) may be played, sung by a few selected voices or sung by the girls. In the latter case, the melody is sung by the boys.

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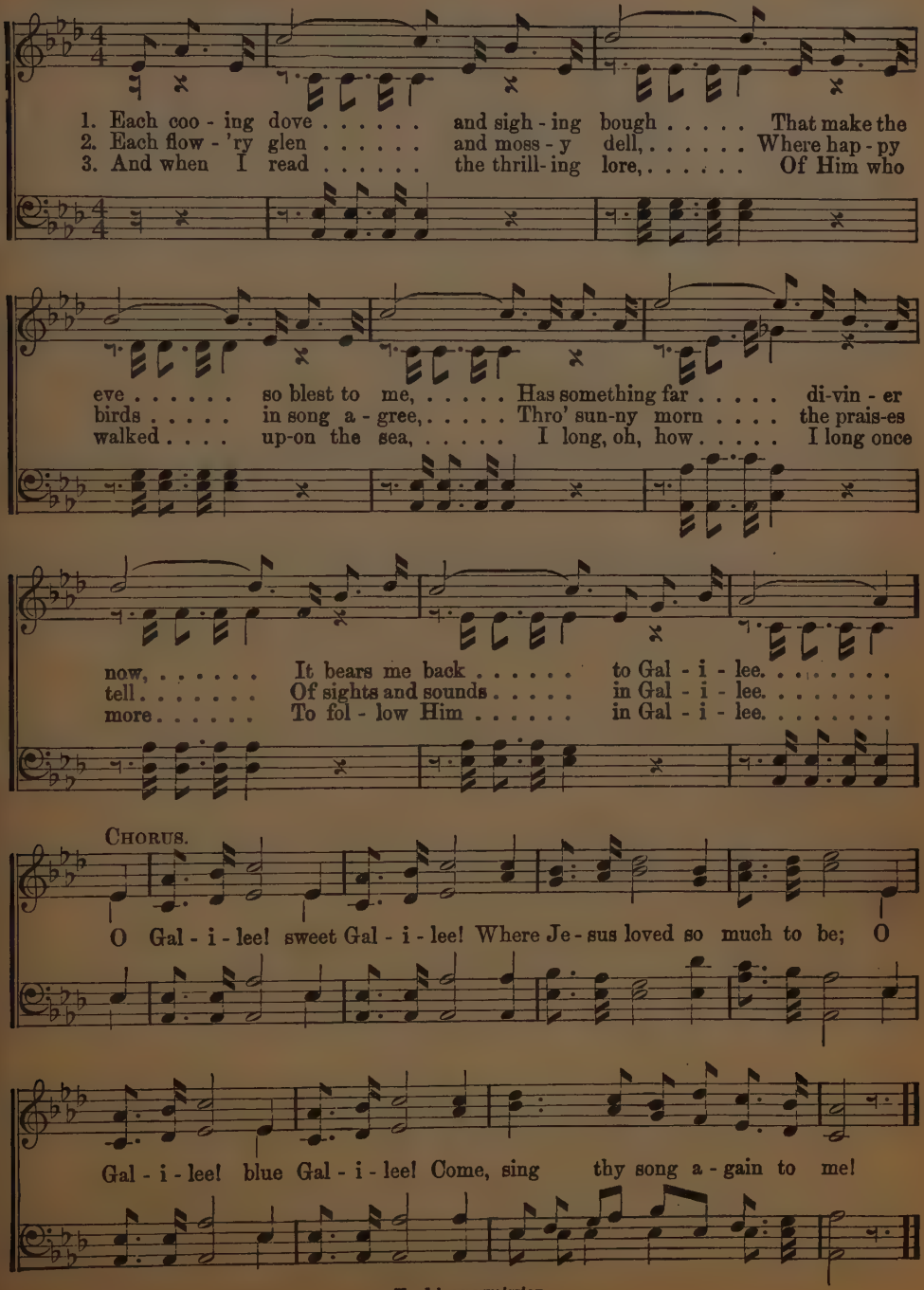
Memories of Galilee.

ROBERT MORRIS, LL. D. H. R. PALMER.


1. Each coo - ing dove . . . . . and sigh - ing bough . . . . . That make the
2. Each flow - 'ry glen . . . . . and moss - y dell, ... Where hap - py
3. And when I read . . . . . the thrill - ing lore, ... Of Him who
eve . . . . . so blest to me, ... Has something far . . . . . di-vin - er
birds . . . . . in song a - gree, ... Thro' sun-ny morn . . . . the prais-es
walked . . . . up-on the sea, ... I long, oh, how . . . . . I long once
now, ... It bears me back . . . . . to Gal - i - lee. . . . . .
tell . . . . . Of sights and sounds . . . . . in Gal - i - lee. . . . . .
more . . . . . To fol - low Him . . . . . in Gal - i - lee. . . . . .
CHORUS.
O Gal - i - lee! sweet Gal - i - lee! Where Je - sus loved so much to be; O
Gal - i - lee! blue Gal - i - lee! Come, sing thy song a - gain to me!

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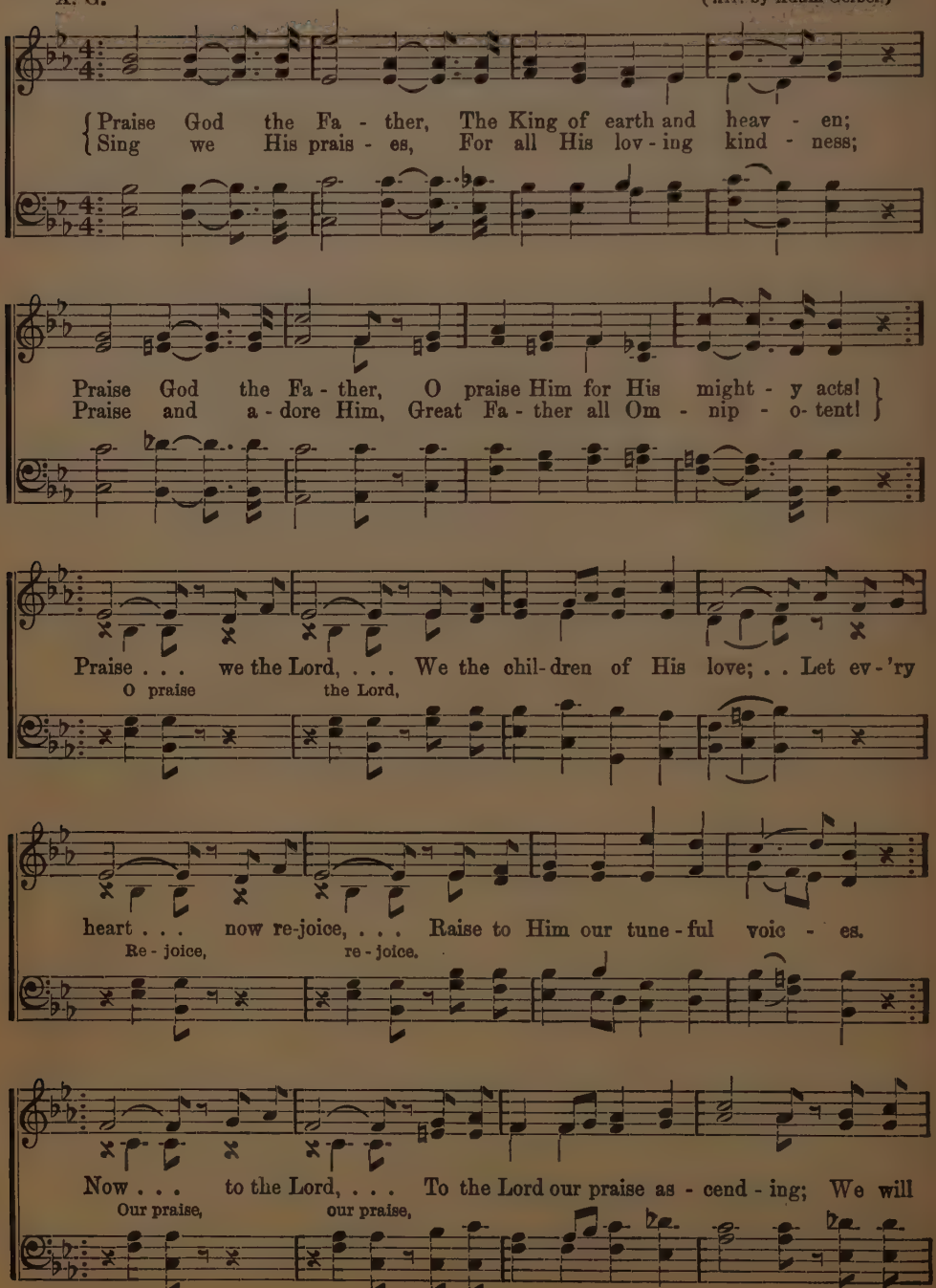
Praise God the Father.

A. G.

CHARLES GOUNOD.
(Arr. by Adam Geibel.)


Praise God the Fa - ther, The King of earth and heav - en;
Sing we His prais - es, For all His lov - ing kind - ness;
Praise God the Fa - ther, O praise Him for His might - y acts!
Praise and a - dore Him, Great Fa - ther all Om - nip - o - tent!
Praise . . . we the Lord, . . . We the chil-dren of His love; . . Let ev-'ry
O praise the Lord,
heart . . . now re-joice, . . . Raise to Him our tune - ful voic - es.
Re - joice, re - joice.
Now . . . to the Lord, . . . To the Lord our praise as - cend - ing; We will
Our praise, our praise,

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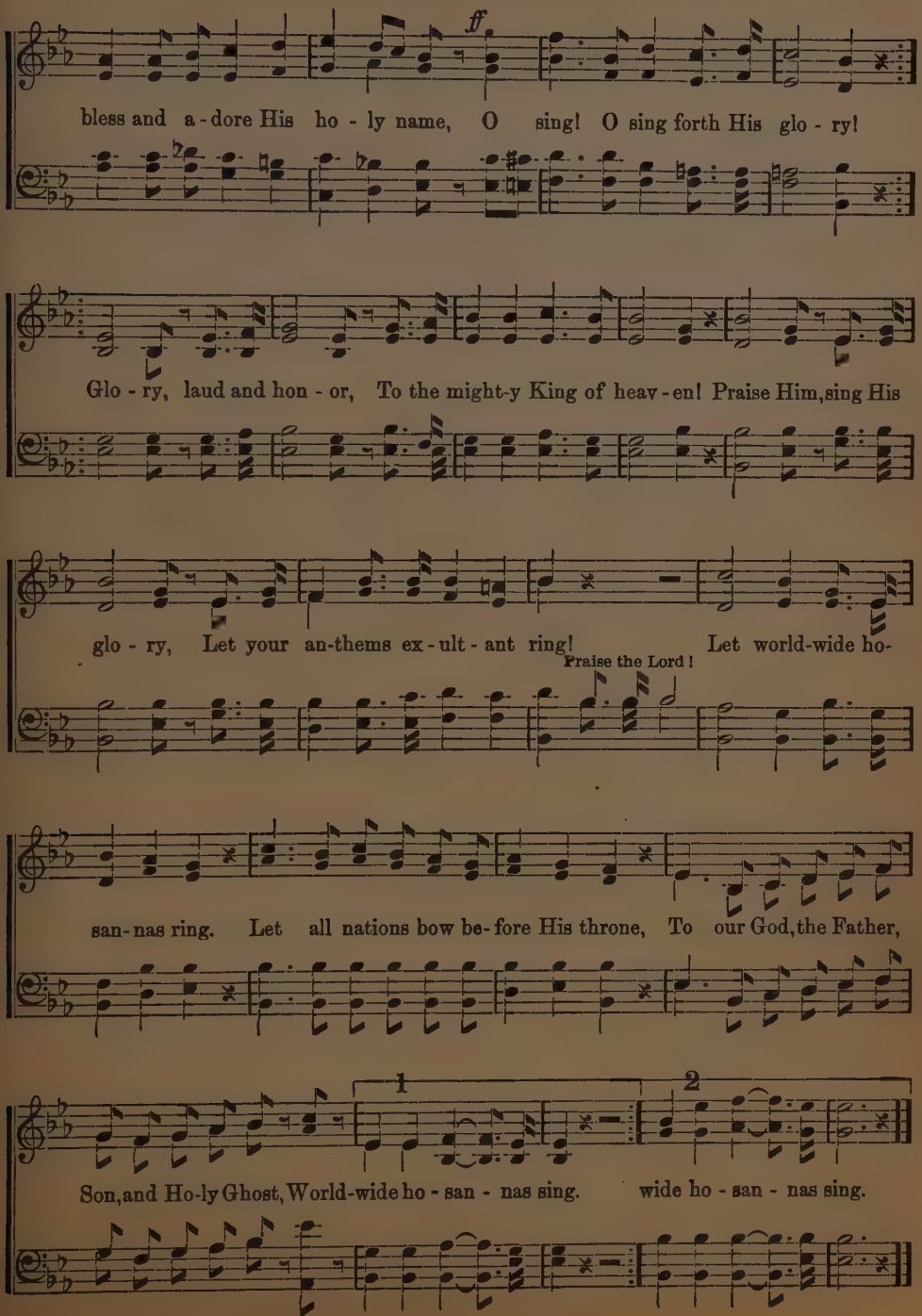
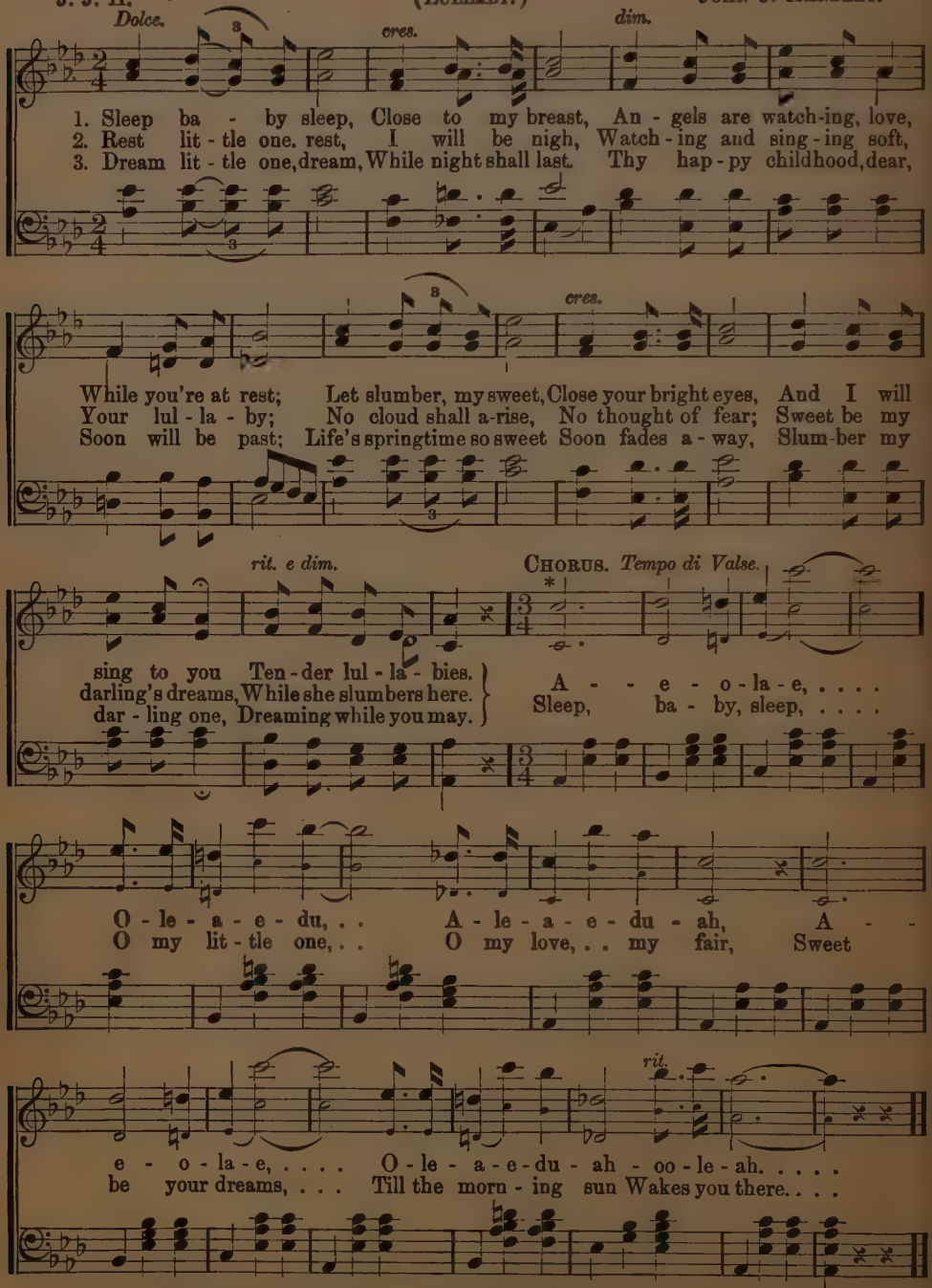

ff
bless and a-dore His ho-ly name, O sing! O sing forth His glo-ry!
Glo-ry, laud and hon-or, To the might-y King of heav-en! Praise Him, sing His
glo-ry, Let your an-thems ex-ult-ant ring! Let world-wide ho-
Praise the Lord!
san-nas ring. Let all nations bow be-fore His throne, To our God, the Father,
1
2
Son, and Ho-ly Ghost, World-wide ho-san-nas sing. wide ho-san-nas sing.

Sleep, Baby, Sleep.

J. J. H. (LULLABY.) JOHN J. HANDLEY.


Dolce.
cres.
dim.
1. Sleep ba - by sleep, Close to my breast, An - gels are watch-ing, love,
2. Rest lit - tle one. rest, I will be nigh, Watch - ing and sing - ing soft,
3. Dream lit - tle one, dream, While night shall last. Thy hap - py childhood, dear,
cres.
While you're at rest; Let slumber, my sweet, Close your bright eyes, And I will
Your lul - la - by; No cloud shall a-rise, No thought of fear; Sweet be my
Soon will be past; Life's springtime so sweet Soon fades a - way, Slum-ber my
rit. e dim.
CHORUS. Tempo di Valse.
*
sing to you Ten - der lul - la - bies.
darling's dreams, While she slumbers here.
dar - ling one, Dreaming while you may.
A - - e - o - la - e, ...
Sleep, ba - by, sleep, ...
O - le - a - e - du, . . A - le - a - e - du - ah, A - -
O my lit - tle one, . . O my love, . . my fair, Sweet
rit.
e - o - la - e, ... O - le - a - e - du - ah - oo - le - ah. . . . .
be your dreams, . . . Till the morn - ing sun Wakes you there. . . .

* Yodlers sing upper notes. Singers sing melody one octave below.

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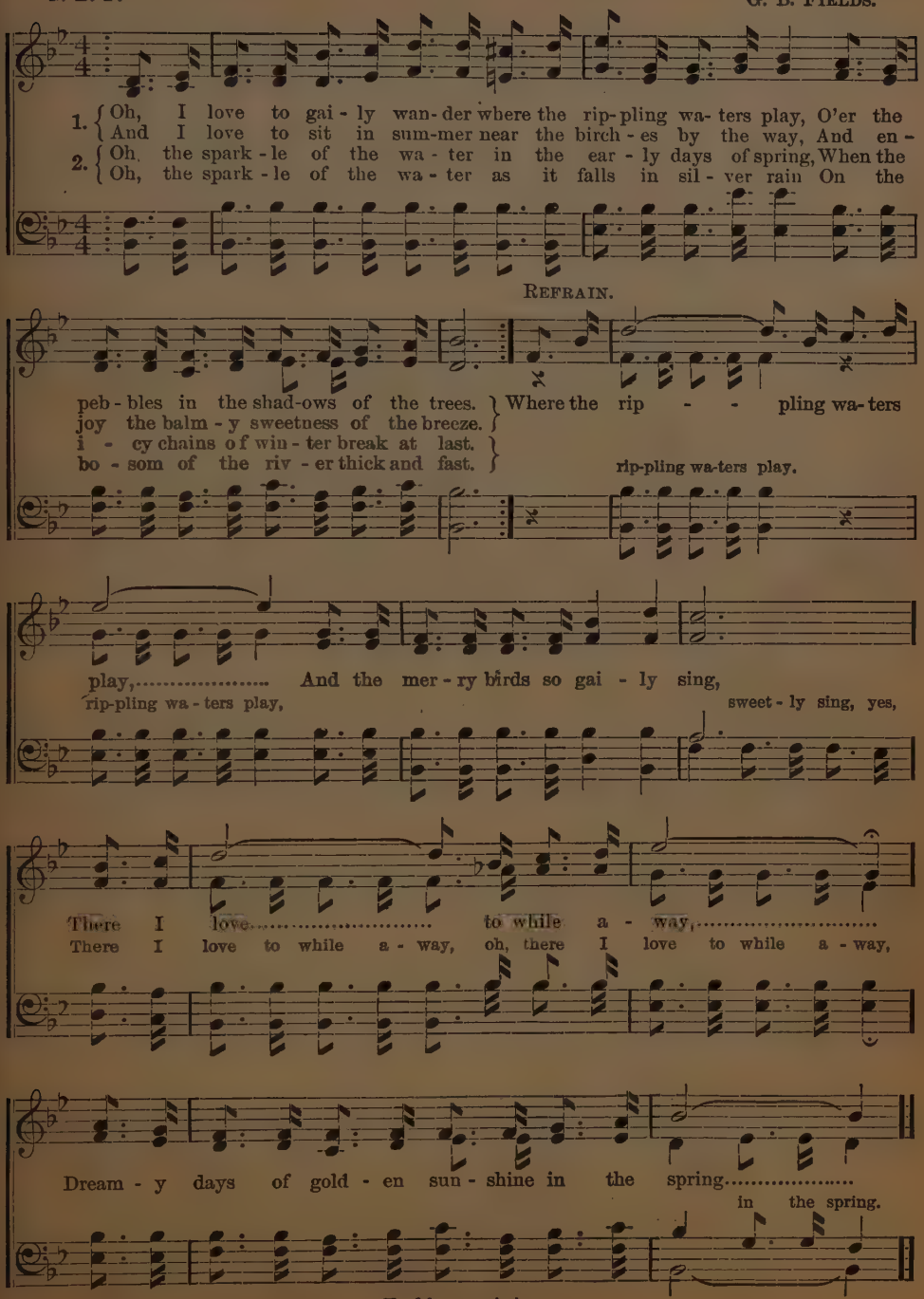
Where the Rippling Waters Play.

G. B. F. G. B. FIELDS.


1. Oh, I love to gai - ly wan - der where the rip - pling wa - ters play, O'er the
And I love to sit in sum - mer near the birch - es by the way, And en -
2. Oh, the spark - le of the wa - ter in the ear - ly days of spring, When the
Oh, the spark - le of the wa - ter as it falls in sil - ver rain On the
REFRAIN.
peb - bles in the shad - ows of the trees.
joy the balm - y sweetness of the breeze.
i - cy chains of win - ter break at last.
bo - som of the riv - er thick and fast.
Where the rip - - pling wa - ters
rip-pling wa-ters play.
play,..... And the mer - ry birds so gai - ly sing,
rip-pling wa - ters play,
sweet - ly sing, yes,
There I love..... to while a - way,.....
There I love to while a - way, oh, there I love to while a - way,
Dream - y days of gold - en sun - shine in the spring.....
in the spring.

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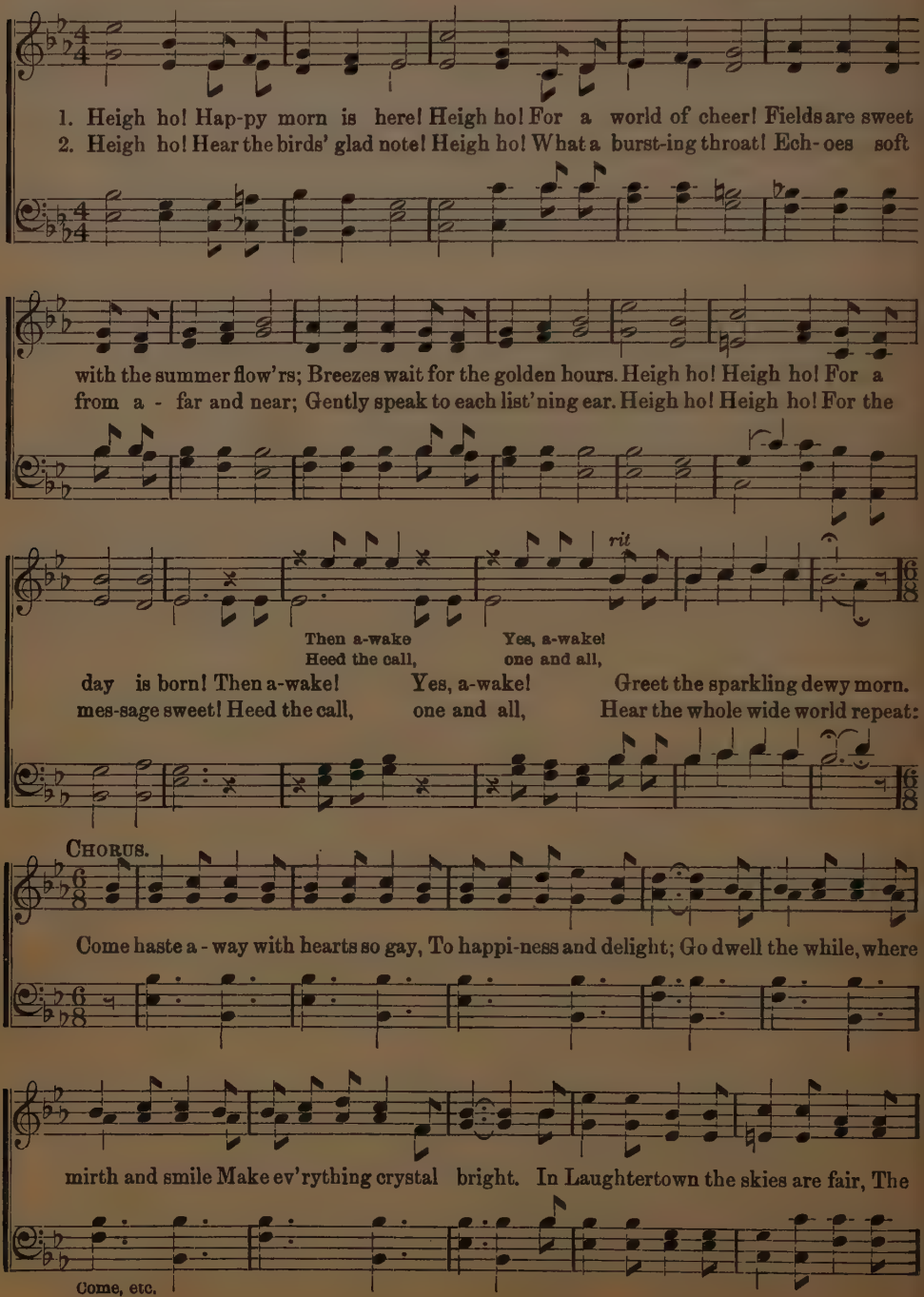
Heigh Ho!

CAROLYN R. FREEMAN. J. LINCOLN HALL.


1. Heigh ho! Hap-py morn is here! Heigh ho! For a world of cheer! Fields are sweet
2. Heigh ho! Hear the birds' glad note! Heigh ho! What a burst-ing throat! Ech-oes soft
with the summer flow'rs; Breezes wait for the golden hours. Heigh ho! Heigh ho! For a
from a - far and near; Gently speak to each list'ning ear. Heigh ho! Heigh ho! For the
rit
Then a-wake Yes, a-wake!
Heed the call, one and all,
day is born! Then a-wake! Yes, a-wake! Greet the sparkling dewy morn.
mes-sage sweet! Heed the call, one and all, Hear the whole wide world repeat:
CHORUS.
Come haste a - way with hearts so gay, To happi-ness and delight; Go dwell the while, where
mirth and smile Make ev'rything crystal bright. In Laughtertown the skies are fair, The
Come, etc.

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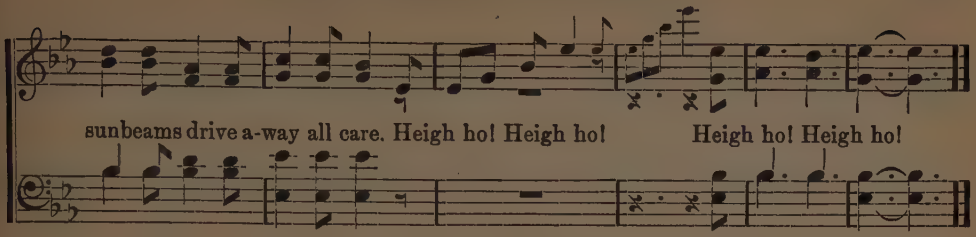
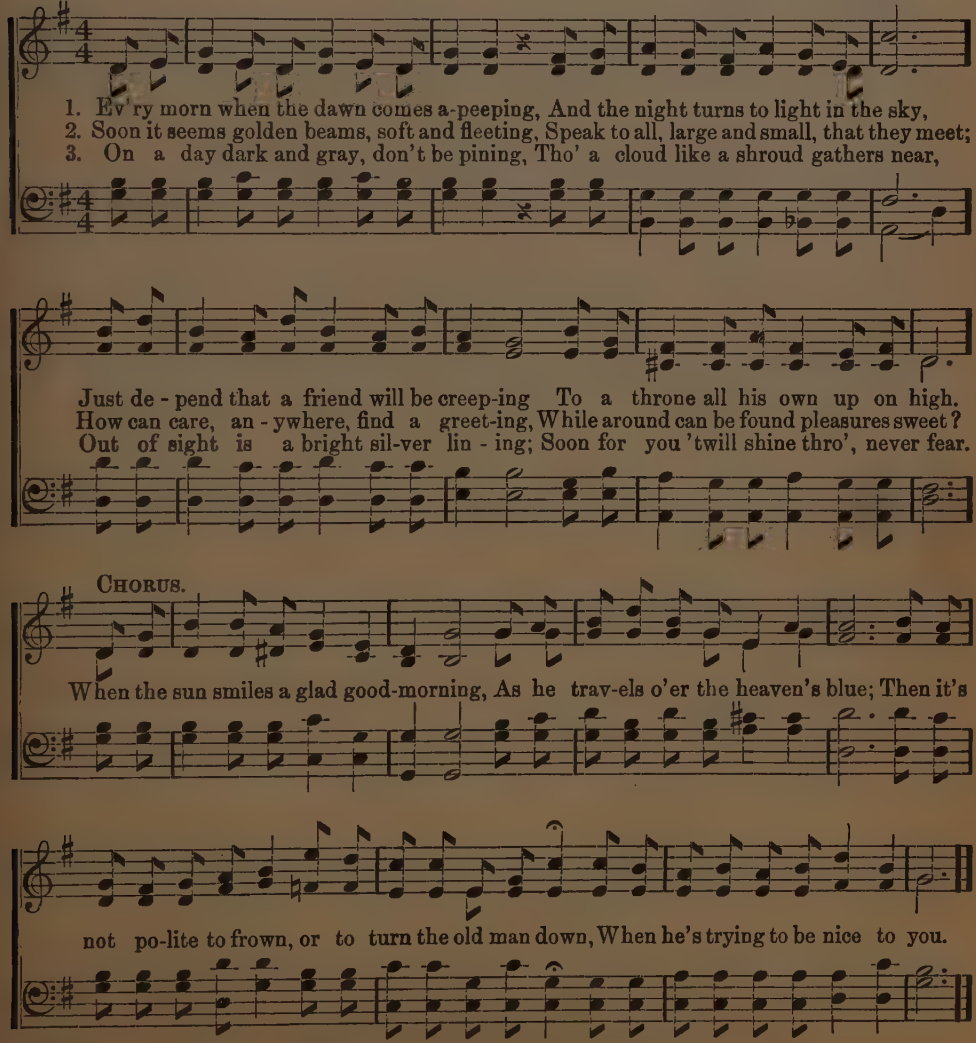


When the Sun Smiles a Glad Good-Morning.

C. R. F. CAROLYN R. FREEMAN.


1. Ev'ry morn when the dawn comes a-peeping, And the night turns to light in the sky,
2. Soon it seems golden beams, soft and fleeting, Speak to all, large and small, that they meet;
3. On a day dark and gray, don't be pining, Tho' a cloud like a shroud gathers near,
Just de - pend that a friend will be creep-ing To a throne all his own up on high.
How can care, an - ywhere, find a greet-ing, While around can be found pleasures sweet?
Out of sight is a bright sil-ver lin - ing; Soon for you 'twill shine thro', never fear.
CHORUS.
When the sun smiles a glad good-morning, As he trav-els o'er the heaven's blue; Then it's
not po-lite to frown, or to turn the old man down, When he's trying to be nice to you.

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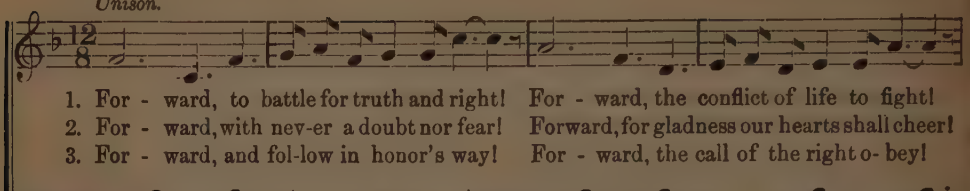
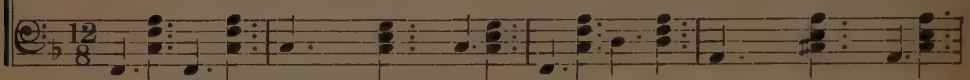
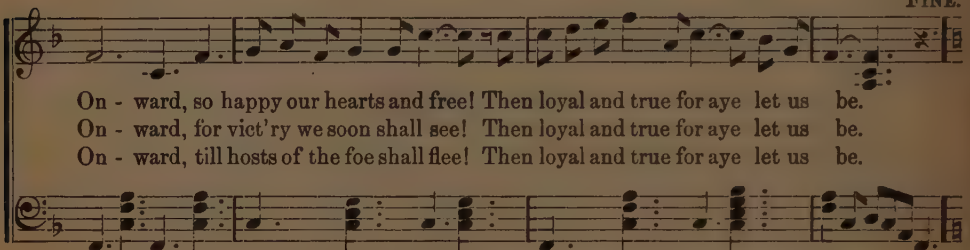
Loyal and True.

ELSIE DUNCAN YALE.

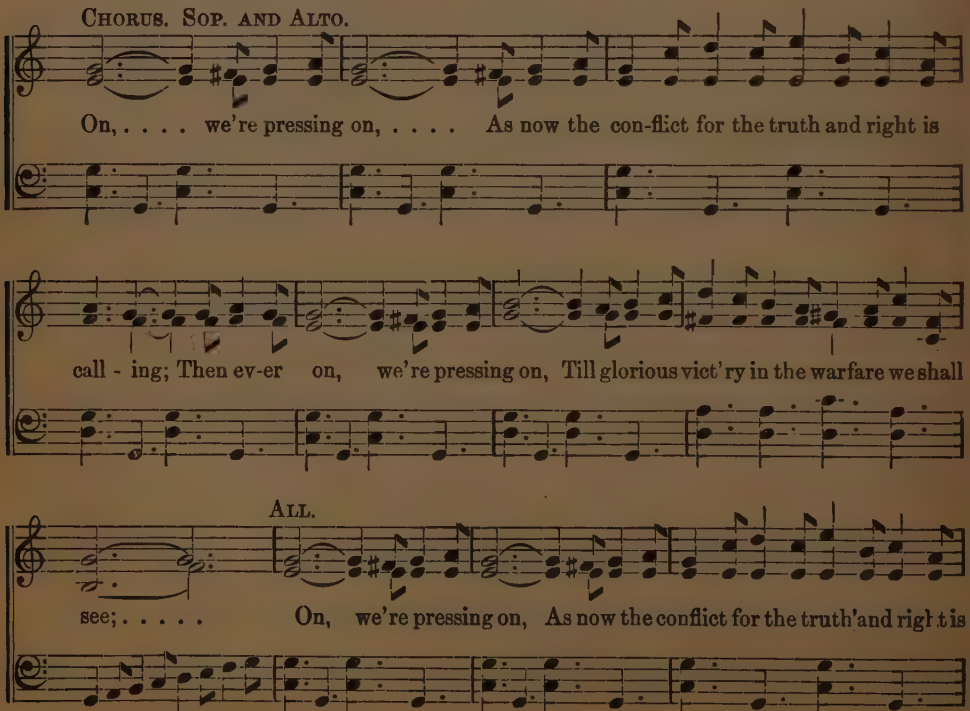
CHARLES GOUNOD.
(Arr. by Alfred Judson.)

Unison.


1. For - ward, to battle for truth and right! For - ward, the conflict of life to fight!
2. For - ward, with nev-er a doubt nor fear! Forward, for gladness our hearts shall cheer!
3. For - ward, and fol-low in honor's way! For - ward, the call of the right o- bey!

FINE.


On - ward, so happy our hearts and free! Then loyal and true for aye let us be.
On - ward, for vict'ry we soon shall see! Then loyal and true for aye let us be.
On - ward, till hosts of the foe shall flee! Then loyal and true for aye let us be.
On - ward, so happy our hearts and free! Then loyal and true for aye let us be.

CHORUS. SOP. AND ALTO.


On, ... we're pressing on, ... As now the con-flict for the truth and right is
call - ing; Then ev-er on, we're pressing on, Till glorious vict'ry in the warfare we shall

ALL.

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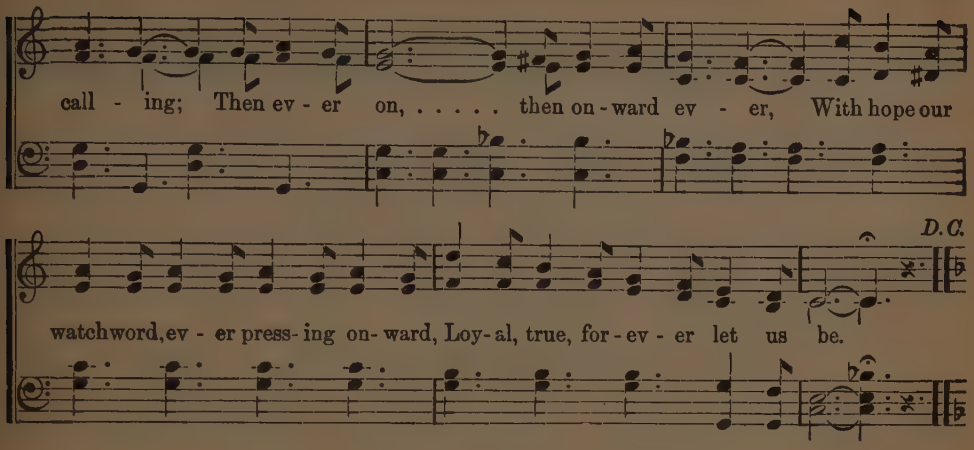
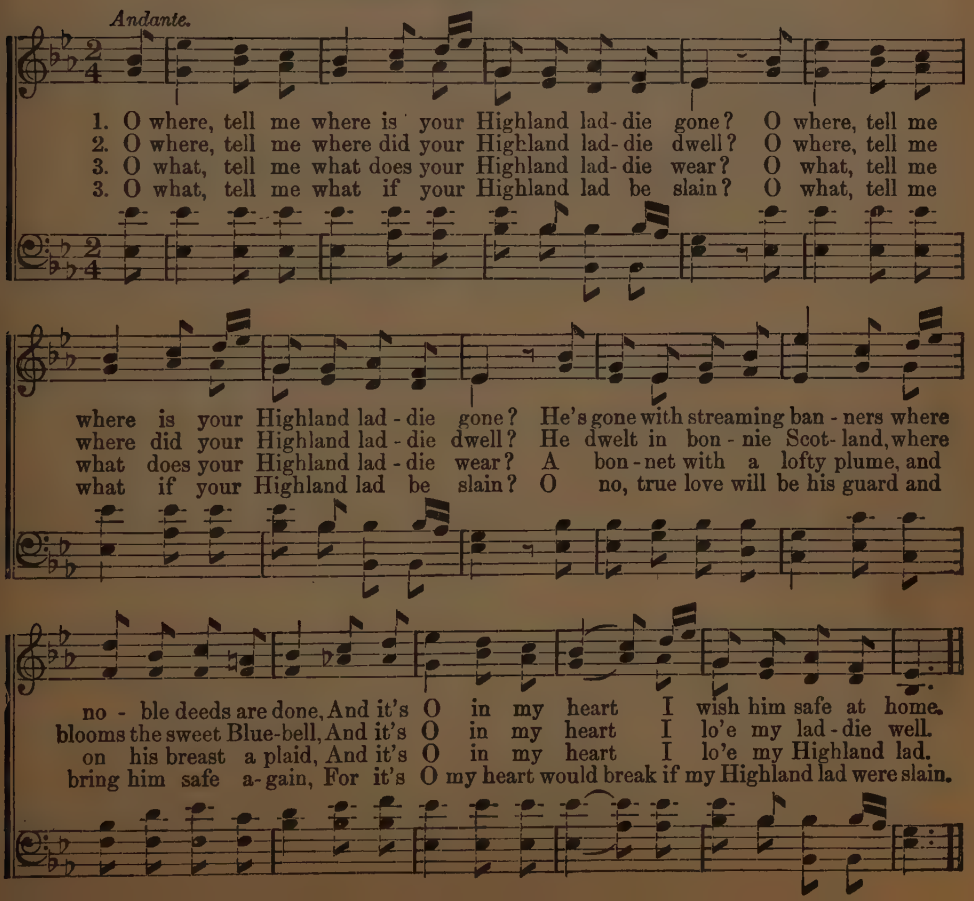
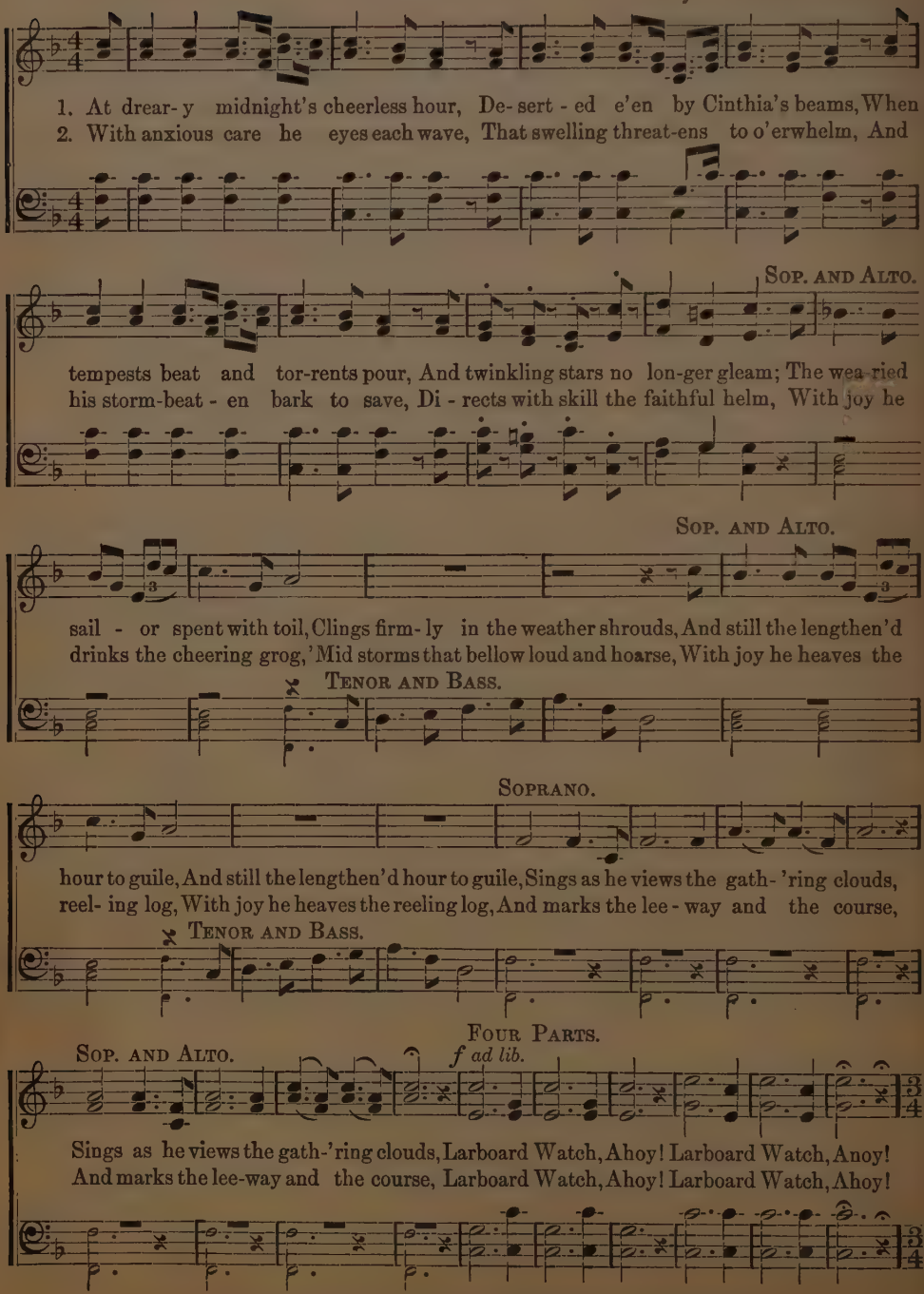


The Blue-bells of Scotland.

Andante.
1. O where, tell me where is your Highland lad - die gone? O where, tell me
2. O where, tell me where did your Highland lad - die dwell? O where, tell me
3. O what, tell me what does your Highland lad - die wear? O what, tell me
3. O what, tell me what if your Highland lad be slain? O what, tell me
where is your Highland lad - die gone? He's gone with streaming ban - ners where
where did your Highland lad - die dwell? He dwelt in bon - nie Scot - land, where
what does your Highland lad - die wear? A bon - net with a lofty plume, and
what if your Highland lad be slain? O no, true love will be his guard and
no - ble deeds are done, And it's O in my heart I wish him safe at home.
blooms the sweet Blue-bell, And it's O in my heart I lo'e my lad - die well.
on his breast a plaid, And it's O in my heart I lo'e my Highland lad.
bring him safe a - gain, For it's O my heart would break if my Highland lad were slain.

Larboard Watch.

Arr. by J. Lincoln Hall.


1. At drear- y midnight's cheerless hour, De- sert - ed e'en by Cinthia's beams, When
2. With anxious care he eyes each wave, That swelling threat-ens to o'erwhelm, And
Sop. and Alto.
tempests beat and tor-rents pour, And twinkling stars no lon-ger gleam; The wea-ried
his storm-beat - en bark to save, Di - rects with skill the faithful helm, With joy he
Sop. and Alto.
sail - or spent with toil, Clings firm- ly in the weather shrouds, And still the lengthen'd
drinks the cheering grog,' Mid storms that bellow loud and hoarse, With joy he heaves the
Tenor and Bass.
Soprano.
hour to guile, And still the lengthen'd hour to guile, Sings as he views the gath- 'ring clouds,
reel- ing log, With joy he heaves the reeling log, And marks the lee - way and the course,
Tenor and Bass.
Four Parts.
Sop. and Alto.
f ad lib.
Sings as he views the gath-'ring clouds, Larboard Watch, Ahoy! Larboard Watch, Anoy!
And marks the lee-way and the course, Larboard Watch, Ahoy! Larboard Watch, Ahoy!

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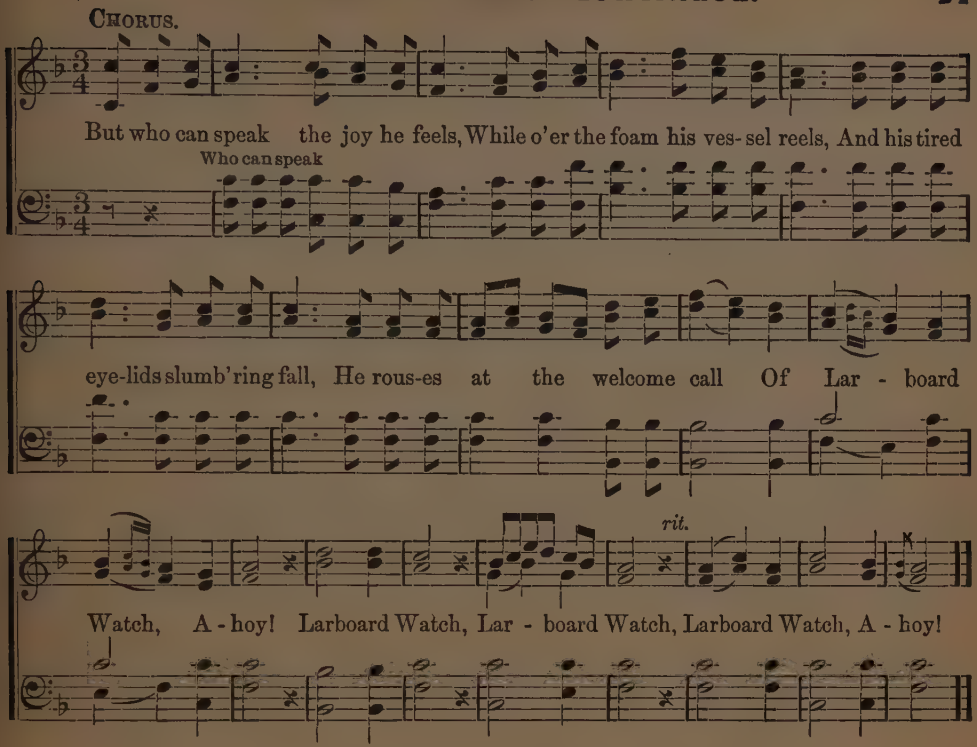
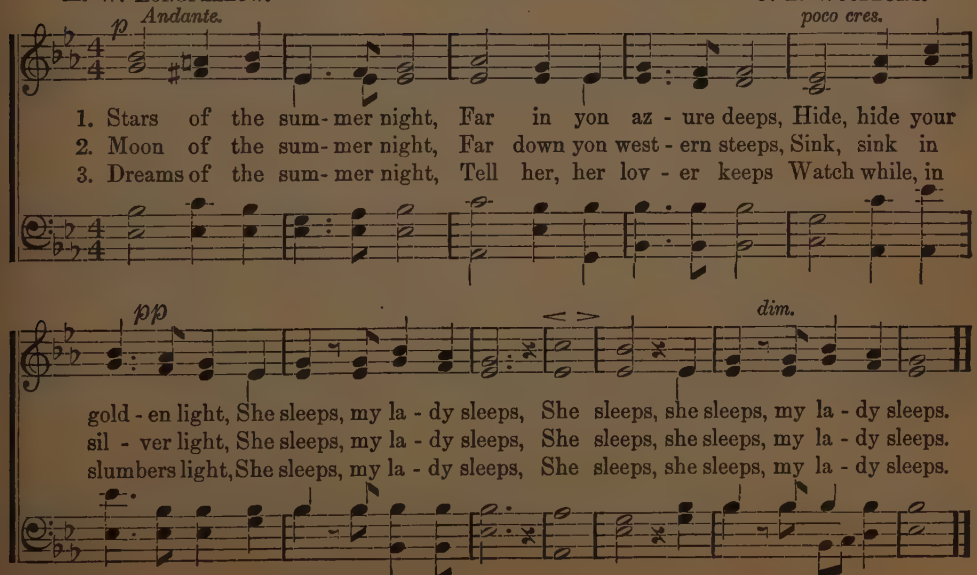

Chorus.
But who can speak the joy he feels, While o'er the foam his ves- sel reels, And his tired
Who can speak
eye-lids slumb'ring fall, He rous-es at the welcome call Of Lar - board
rit.
Watch, A - hoy! Larboard Watch, Lar - board Watch, Larboard Watch, A - hoy!

Stars of the Summer Night.

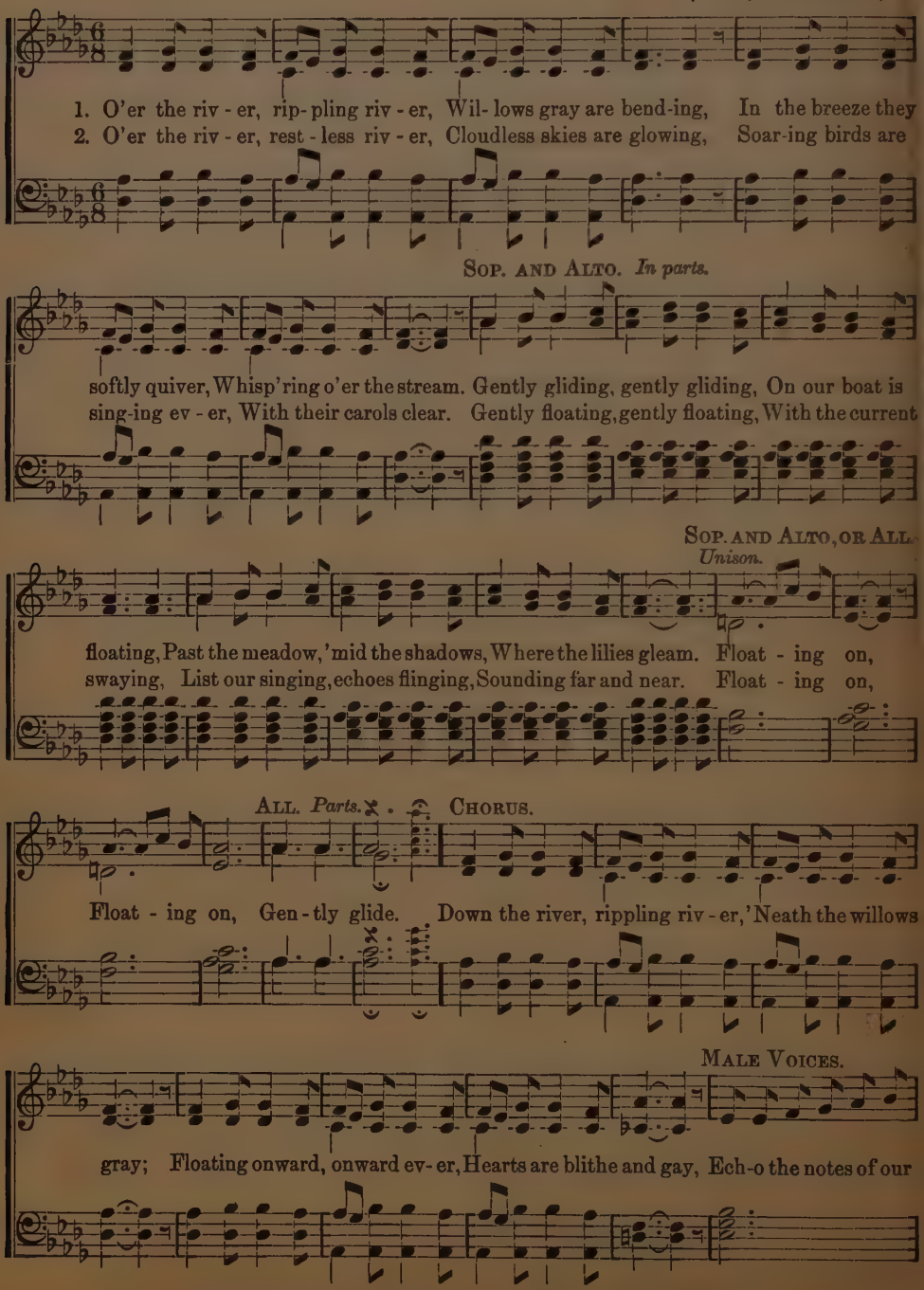
H. W. Longfellow. J. B. Woodbury.


p
Andante.
poco cres.
1. Stars of the sum- mer night, Far in yon az - ure deeps, Hide, hide your
2. Moon of the sum- mer night, Far down yon west - ern steeps, Sink, sink in
3. Dreams of the sum- mer night, Tell her, her lov - er keeps Watch while, in
pp
dim.
gold - en light, She sleeps, my la - dy sleeps, She sleeps, she sleeps, my la - dy sleeps.
sil - ver light, She sleeps, my la - dy sleeps, She sleeps, she sleeps, my la - dy sleeps.
slumbers light, She sleeps, my la - dy sleeps, She sleeps, she sleeps, my la - dy sleeps.

O'er the River.

ELSIE DUNCAN YALE.

I. OFFENBACH.
(Arr. by Alfred Judson.)


1. O'er the riv - er, rip - pling riv - er, Wil - lows gray are bend - ing, In the breeze they
2. O'er the riv - er, rest - less riv - er, Cloudless skies are glowing, Soar - ing birds are
SOP. AND ALTO. In parts.
softly quiver, Whisp'ring o'er the stream. Gently gliding, gently gliding, On our boat is
sing - ing ev - er, With their carols clear. Gently floating, gently floating, With the current
SOP. AND ALTO, OR ALL. Unison.
floating, Past the meadow, 'mid the shadows, Where the lilies gleam. Float - ing on,
swaying, List our singing, echoes flinging, Sounding far and near. Float - ing on,
ALL. Parts. CHORUS.
Float - ing on, Gen - tly glide. Down the river, rippling riv - er, 'Neath the willows
MALE VOICES.
gray; Floating onward, onward ev - er, Hearts are blithe and gay, Ech - o the notes of our

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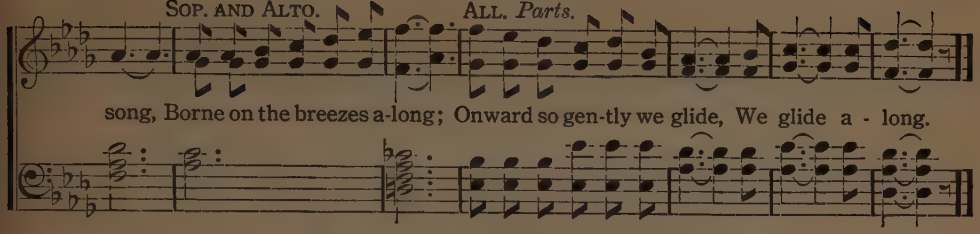
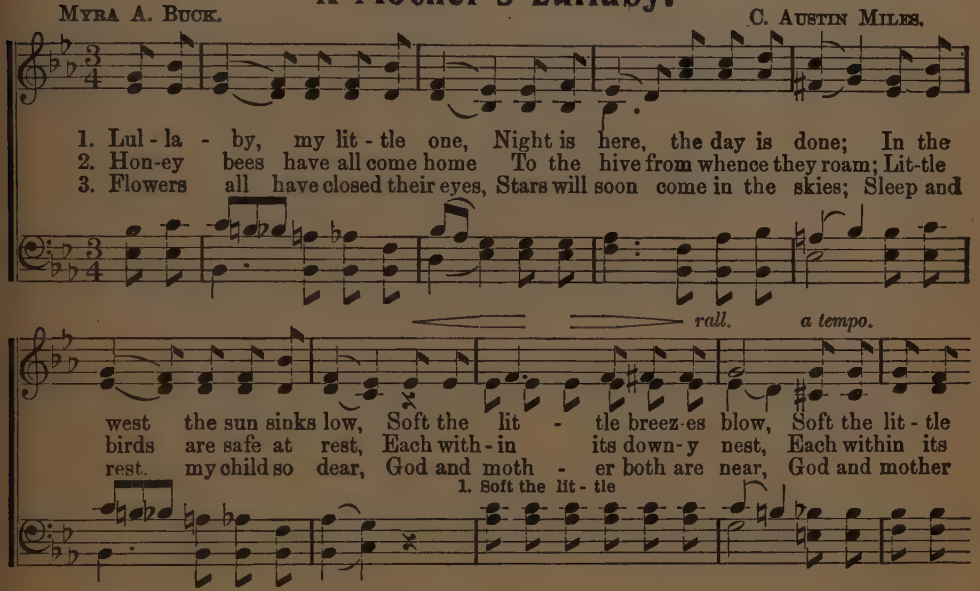
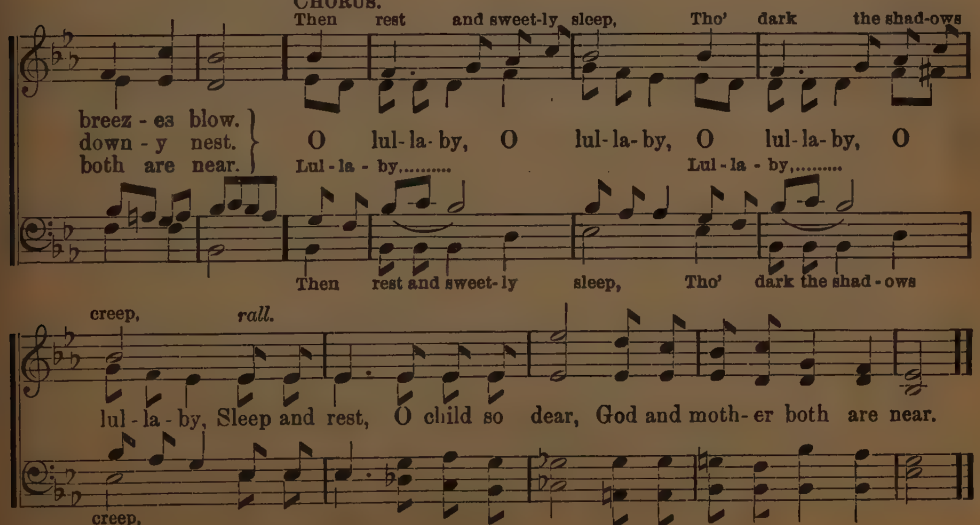


A Mother's Lullaby.


Myra A. Buck.
C. Austin Miles.
1. Lul - la - by, my lit - tle one, Night is here, the day is done; In the
2. Hon-ey bees have all come home To the hive from whence they roam; Lit-tle
3. Flowers all have closed their eyes, Stars will soon come in the skies; Sleep and
rall.
a tempo.
west the sun sinks low, Soft the lit - tle breez-es blow, Soft the lit - tle
birds are safe at rest, Each with - in its down-y nest, Each within its
rest. my child so dear, God and moth - er both are near, God and mother
1. Soft the lit - tle

Chorus.
Then rest and sweet-ly sleep, Tho' dark the shad-ows
breez - es blow.
down - y nest.
both are near.
O lul-la-by, O lul-la-by, O lul-la-by, O
Lul - la - by,.....
Lul - la - by,.....
Then rest and sweet-ly sleep, Tho' dark the shad - ows
creep,
rall.
lul - la - by, Sleep and rest, O child so dear, God and moth-er both are near.
creep,

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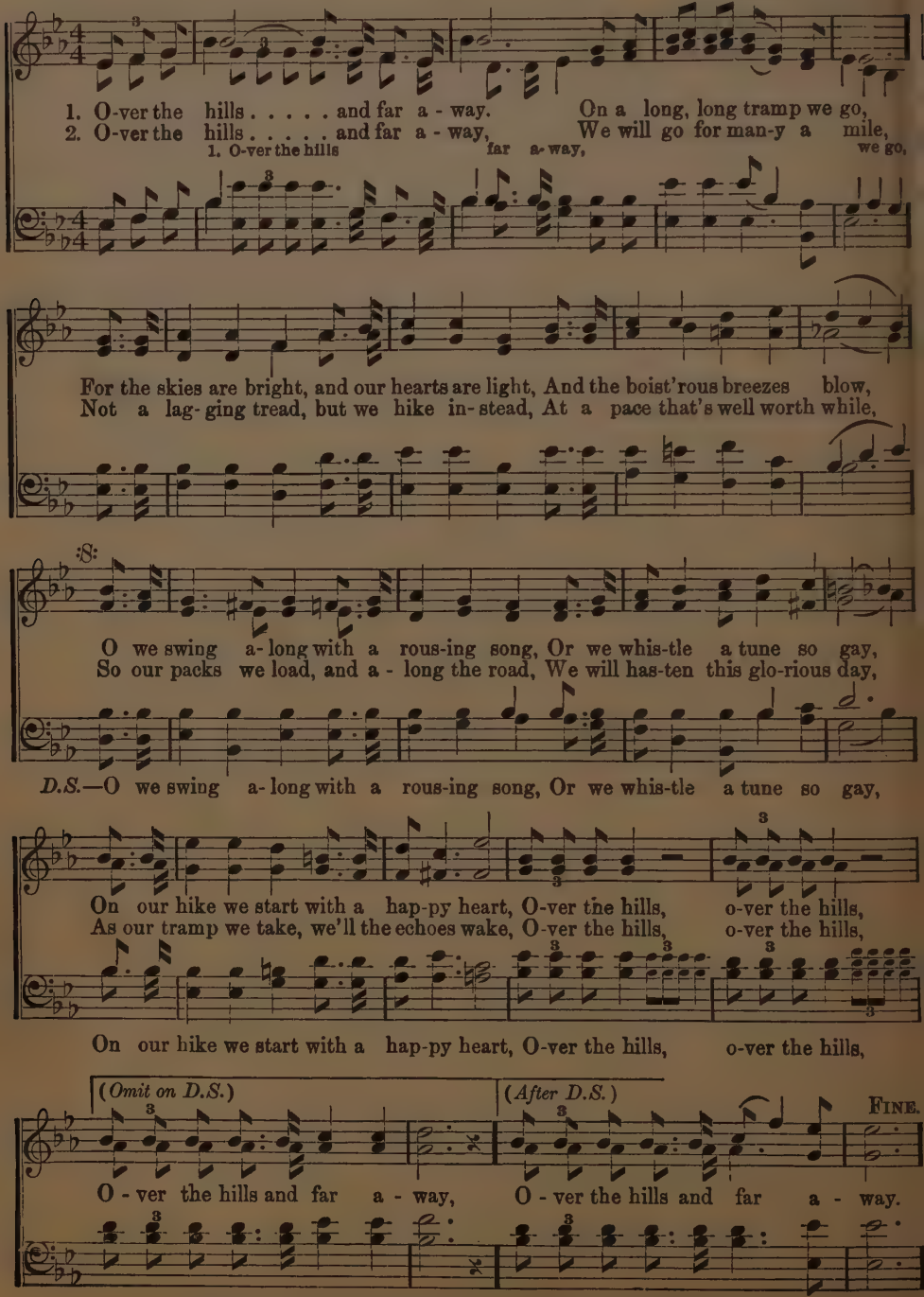
Over the Hills and Far Away.

ELSIE DUNCAN YALE. C. AUSTIN MILES.


1. O-ver the hills . . . . . and far a - way. On a long, long tramp we go,
2. O-ver the hills . . . . . and far a - way, We will go for man-y a mile,
1. O-ver the hills far a-way, we go,
For the skies are bright, and our hearts are light, And the boist'rous breezes blow,
Not a lag-ging tread, but we hike in-stead, At a pace that's well worth while,
:S:
O we swing a-long with a rous-ing song, Or we whis-tle a tune so gay,
So our packs we load, and a - long the road, We will has-ten this glo-rious day,
D.S.—O we swing a-long with a rous-ing song, Or we whis-tle a tune so gay,
On our hike we start with a hap-py heart, O-ver the hills, o-ver the hills,
As our tramp we take, we'll the echoes wake, O-ver the hills, o-ver the hills,
On our hike we start with a hap-py heart, O-ver the hills, o-ver the hills,
(Omit on D.S.)
(After D.S.)
FINE.
O - ver the hills and far a - way, O - ver the hills and far a - way.

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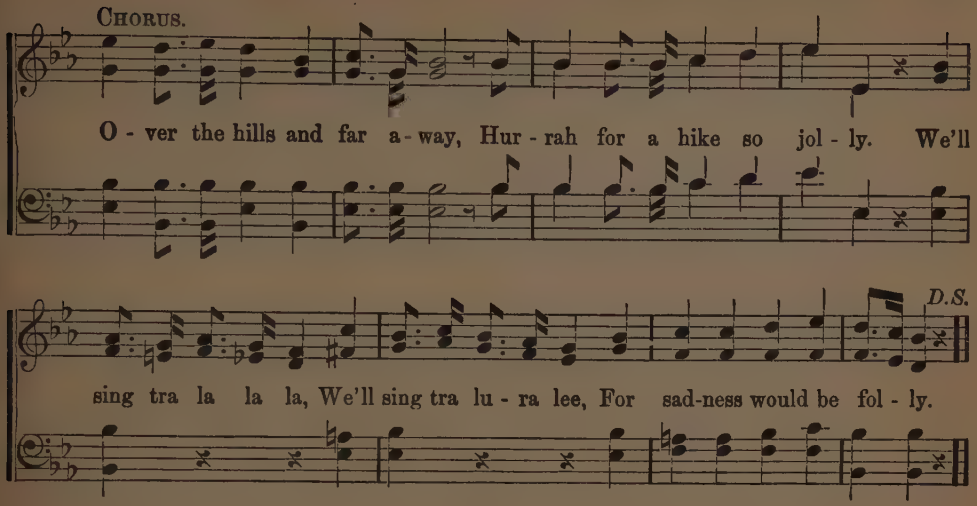
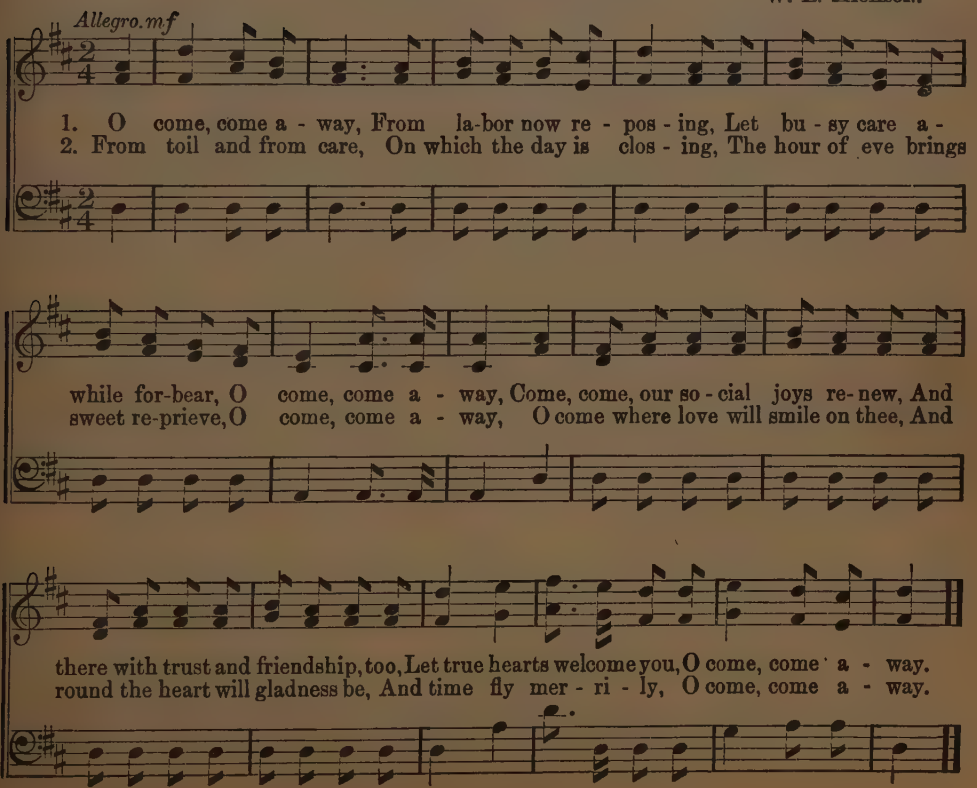

Chorus.
O - ver the hills and far a - way, Hur - rah for a hike so jol - ly. We'll
D.S.
sing tra la la la, We'll sing tra lu - ra lee, For sad-ness would be fol - ly.

O Come, Come Away.

W. E. Hickson.

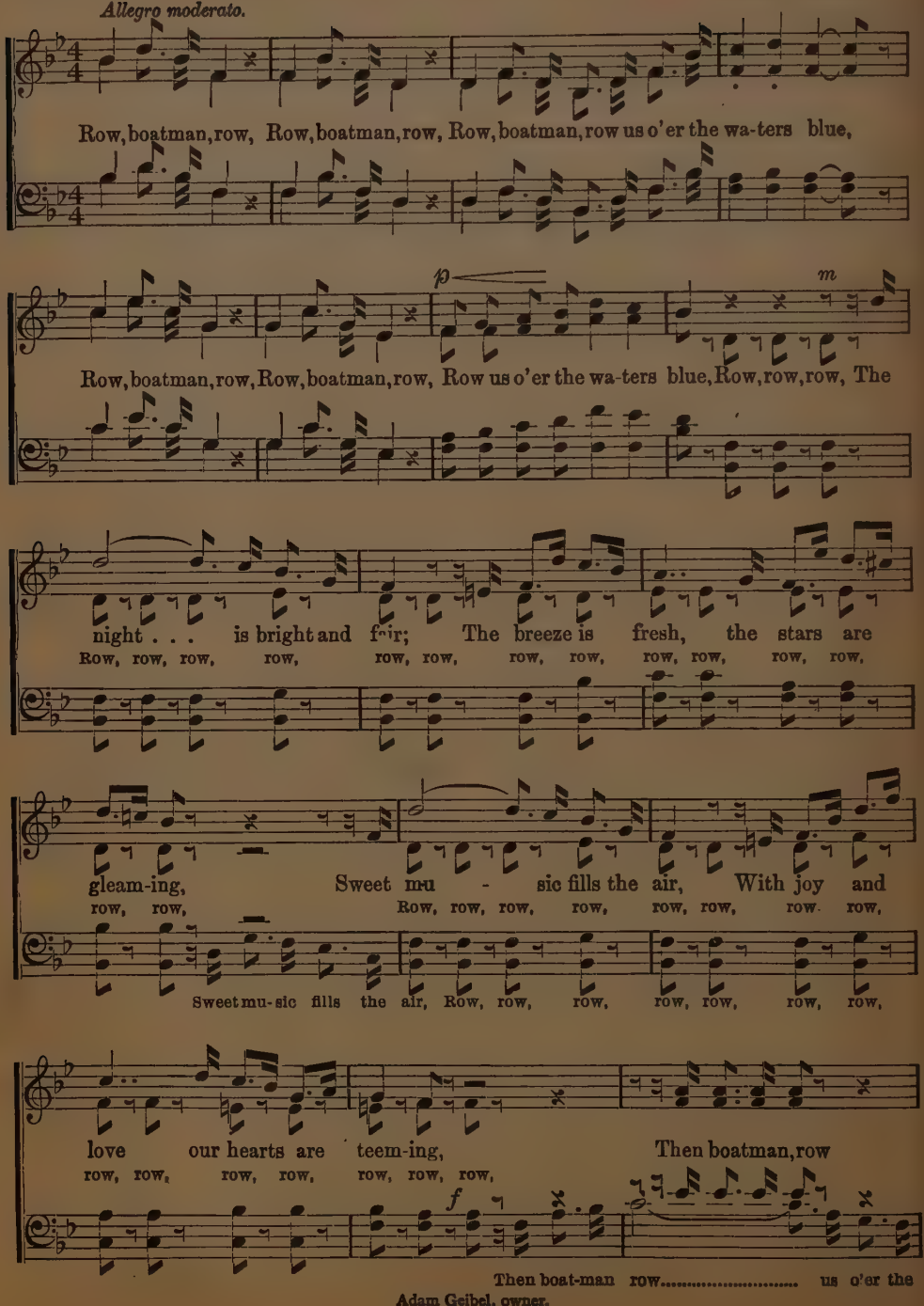

Allegro. mf
1. O come, come a - way, From la-bor now re - pos - ing, Let bu - sy care a -
2. From toil and from care, On which the day is clos - ing, The hour of eve brings
while for-bear, O come, come a - way, Come, come, our so - cial joys re-new, And
sweet re-prieve, O come, come a - way, O come where love will smile on thee, And
there with trust and friendship, too, Let true hearts welcome you, O come, come a - way.
round the heart will gladness be, And time fly mer - ri - ly, O come, come a - way.

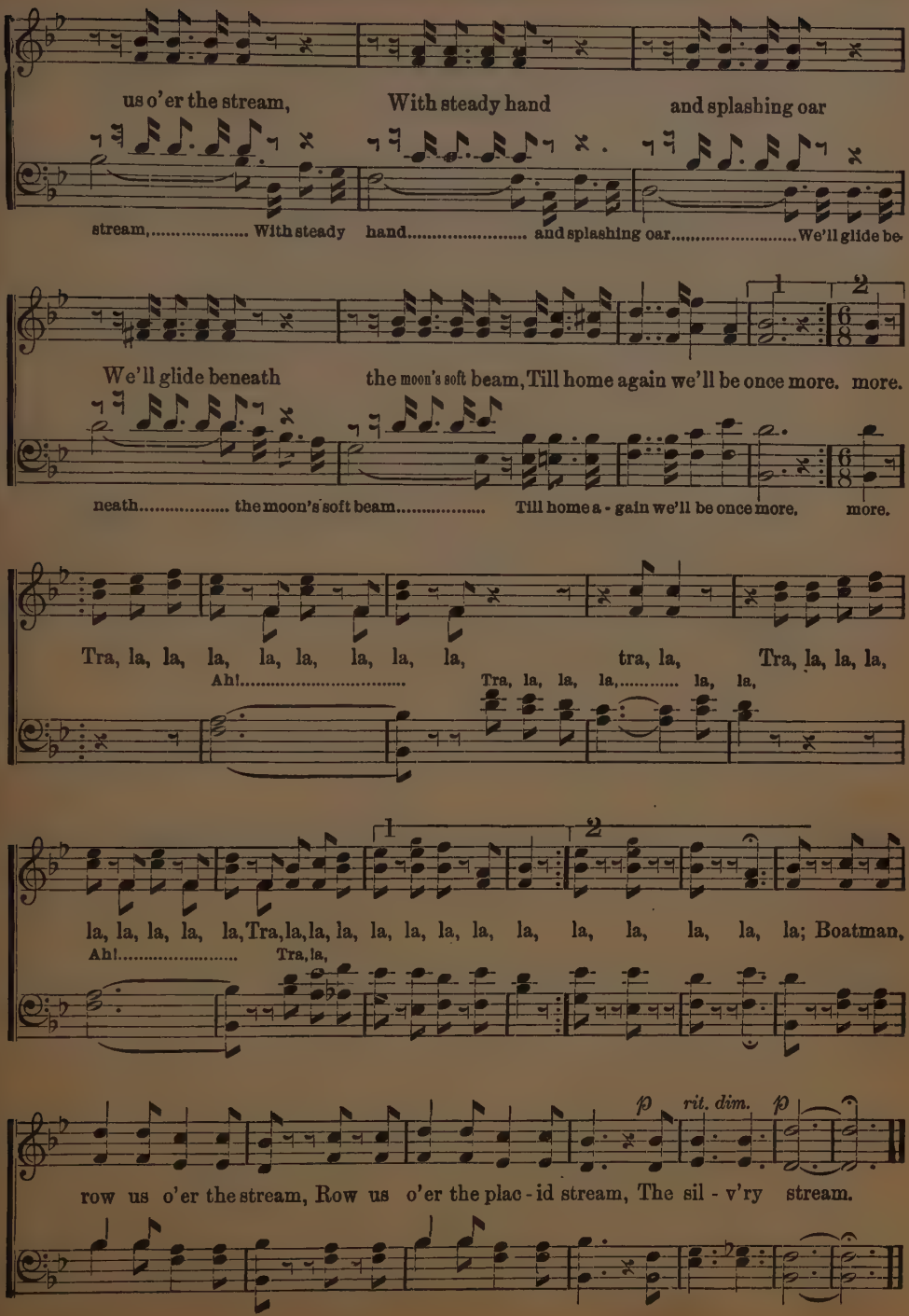
Row, Boatman, Row.

A. G.

ADAM GEIBEL.

Allegro moderato.


Row, boatman, row, Row, boatman, row, Row, boatman, row us o'er the wa-ters blue,
p
m
Row, boatman, row, Row, boatman, row, Row us o'er the wa-ters blue, Row, row, row, The
night . . . is bright and fair; The breeze is fresh, the stars are
Row, row, row, row, row, row, row, row, row, row, row, row,
gleam-ing, Sweet mu - sic fills the air, With joy and
row, row, Row, row, row, row, row, row, row, row,
Sweet mu-sic fills the air, Row, row, row, row, row, row, row,
love our hearts are teem-ing, Then boatman, row
row, row, row, row, row, row, row,
f
Then boat-man row..... us o'er the


us o'er the stream, With steady hand and splashing oar
stream,..... With steady hand..... and splashing oar..... We'll glide be-
We'll glide beneath the moon's soft beam, Till home again we'll be once more. more.
neath..... the moon's soft beam..... Till home a - gain we'll be once more. more.
Tra, la, la, la, la, la, la, la, la, tra, la, Tra, la, la, la,
Ah!..... Tra, la, la, la,..... la, la,
la, la, la, la, la, Tra, la, la, la, la, la, la, la, la, la, la, la, la; Boatman,
Ah!..... Tra, la,
p rit. dim. p
row us o'er the stream, Row us o'er the plac - id stream, The sil - v'ry stream.

The Dawn.

SARAH GRAMES CLARK. C. AUSTIN MILES.

Do not hurry.

1. Gold - en the cloudlets welcome morn - ing, Sil - ver the dewdrops on the
2. Clear morning air is sweet with clo - ver, Sweet is the fragrance of the

rose, (on the rose,) Soft - est of breez-es kiss the dawn - ing,
fern, (of the fern,) Come, come a - field and be a rov - er,

REFRAIN. (*Same tempo as verse, meas-*

Ah!..... Ah!.....

While in the gar-den the flow'rs un-close.
Come where all sad-ness to glad - ness turns.
} Come, come, come, come,

Ah! Ah!

ure for measure.)

Ah!..... Ah!.....

Ah! Ah!

Ah! The day is dawn - ing; Come, come, come, come,

Ah!..... Ah!.....

Ah! Ah!

Birds pipe the sun - rise lay..... Come, come, come, come,

sun - rise lay.

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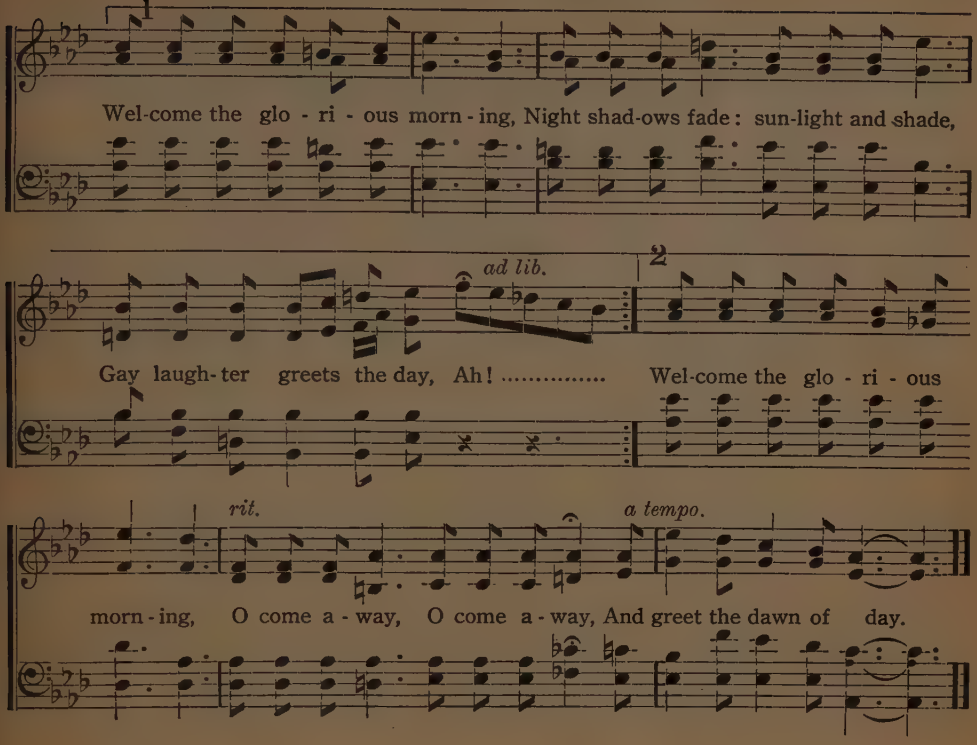
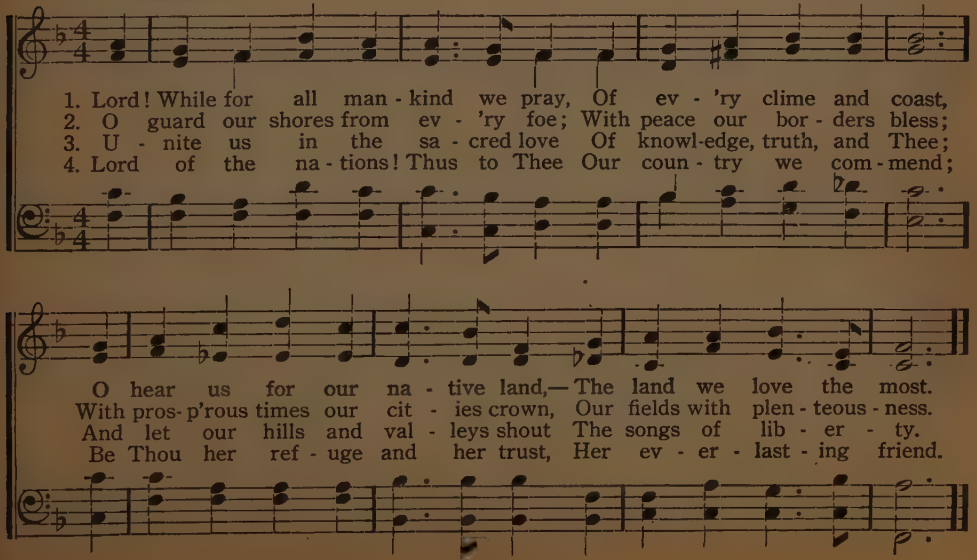

1
Wel-come the glo - ri - ous morn - ing, Night shad-ows fade: sun-light and shade,
ad lib.
2
Gay laugh-ter greets the day, Ah! ..... Wel-come the glo - ri - ous
rit.
a tempo.
morn - ing, O come a - way, O come a - way, And greet the dawn of day.

Lord, While for All Mankind We Pray.

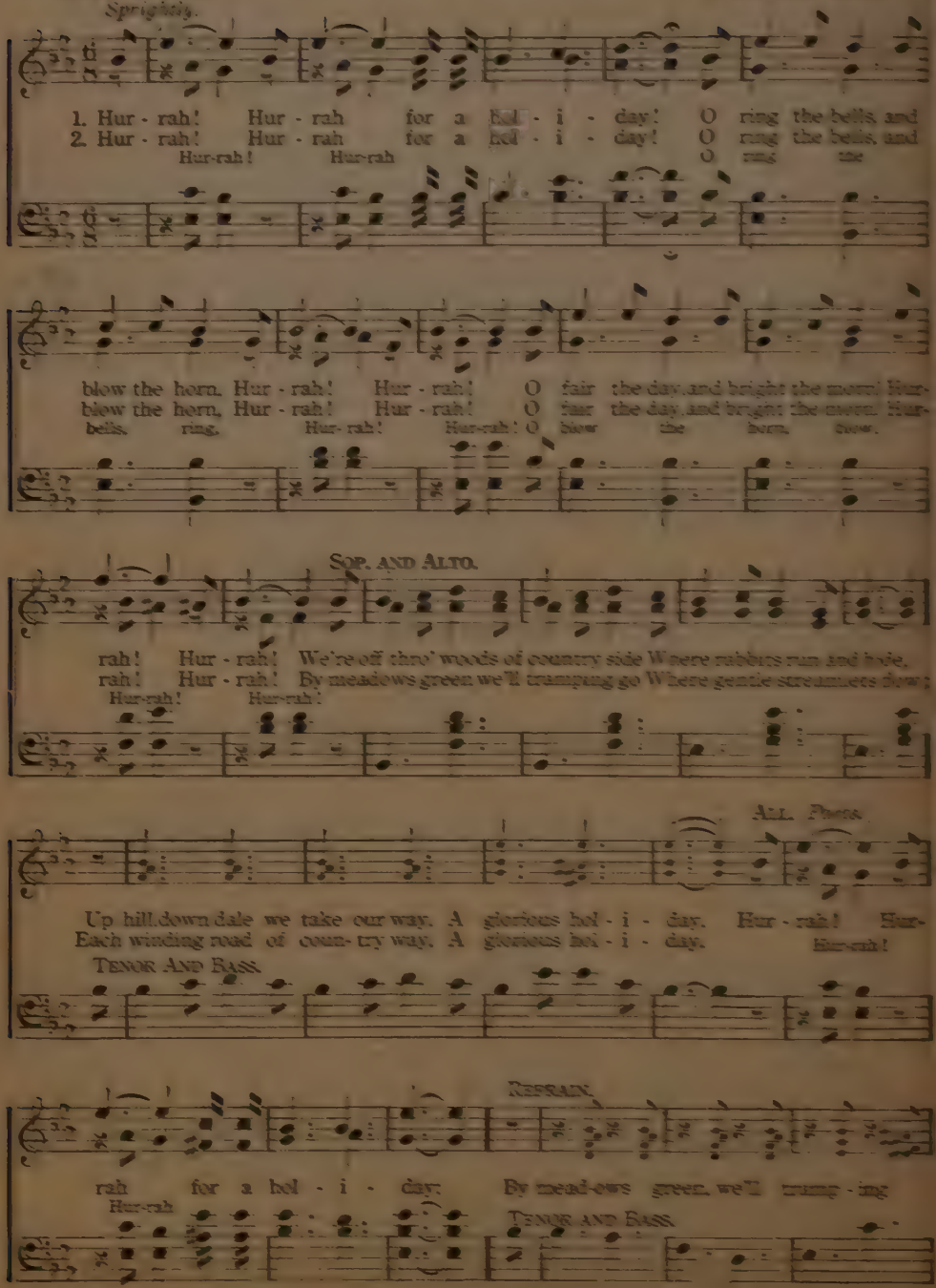
JOHN WREFORD. ARTHUR COTTMAN.


1. Lord! While for all man - kind we pray, Of ev - 'ry clime and coast,
2. O guard our shores from ev - 'ry foe; With peace our bor - ders bless;
3. U - nite us in the sa - cred love Of knowl-edge, truth, and Thee;
4. Lord of the na - tions! Thus to Thee Our coun - try we com - mend;
O hear us for our na - tive land,— The land we love the most.
With pros - p'rous times our cit - ies crown, Our fields with plen - teous - ness.
And let our hills and val - leys shout The songs of lib - er - ty.
Be Thou her ref - uge and her trust, Her ev - er - last - ing friend.

Out for a Holiday.

MYRA A. BUCK. J. LINCOLN HALL.

Sprightly.


1. Hur - rah! Hur - rah for a hol - i - day! O ring the bells, and
2. Hur - rah! Hur - rah for a hol - i - day! O ring the bells, and
Hur-rah! Hur-rah O ring the
blow the horn, Hur - rah! Hur - rah! O fair the day, and bright the morn! Hur-
blow the horn, Hur - rah! Hur - rah! O fair the day, and bright the morn! Hur-
bells, ring. Hur-rah! Hur-rah! O blow the horn, blow.
SOP. AND ALTO.
rah! Hur - rah! We're off thro' woods of country side Where rabbits run and hide,
rah! Hur - rah! By meadows green we'll tramping go Where gentle streamlets flow;
Hur-rah! Hur-rah!
ALL. Piano.
Up hill, down dale we take our way. A glorious hol - i - day. Hur - rah! Hur-
Each winding road of coun - try way. A glorious hol - i - day. Hur-rah!
TENOR AND BASS.
REFRAIN.
rah for a hol - i - day: By mead-ows green, we'll tramp - ing
Hur-rah
TENOR AND BASS.

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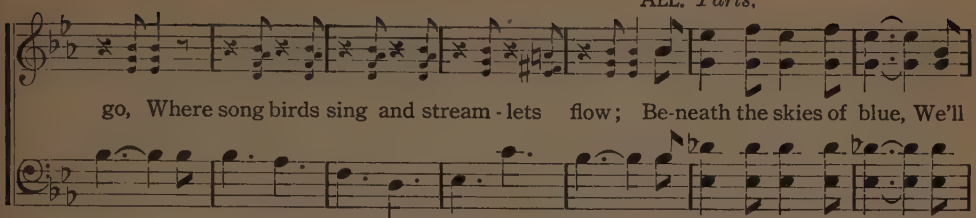
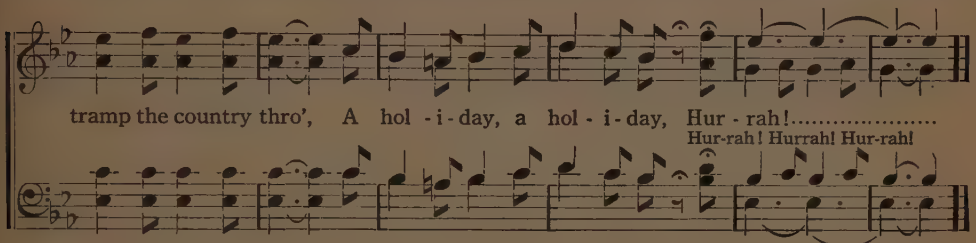
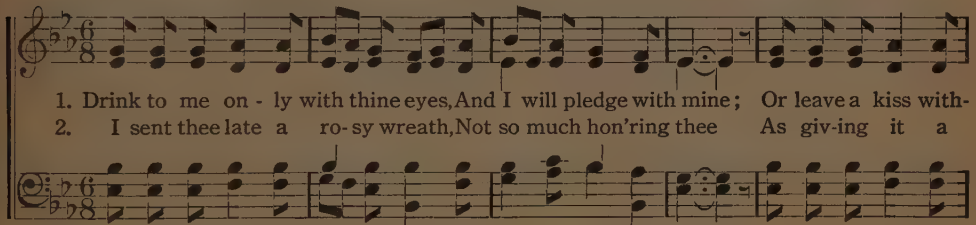
ALL. *Parts.*

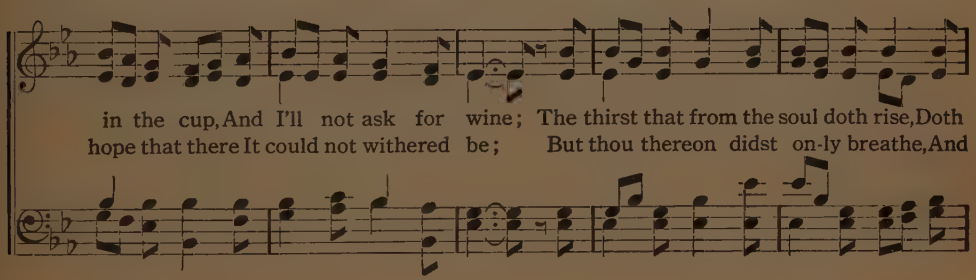


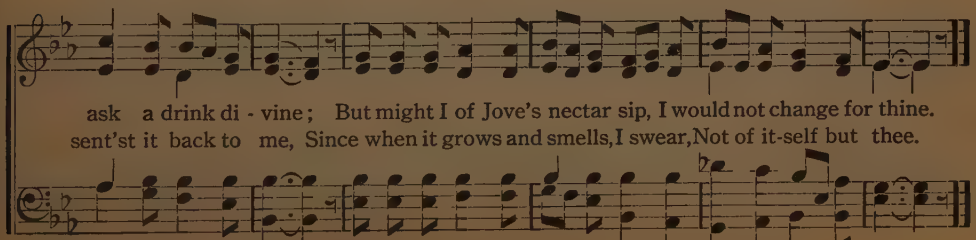


Drink to Me Only with Thine Eyes.

BEN JOHNSON. Old English Air.

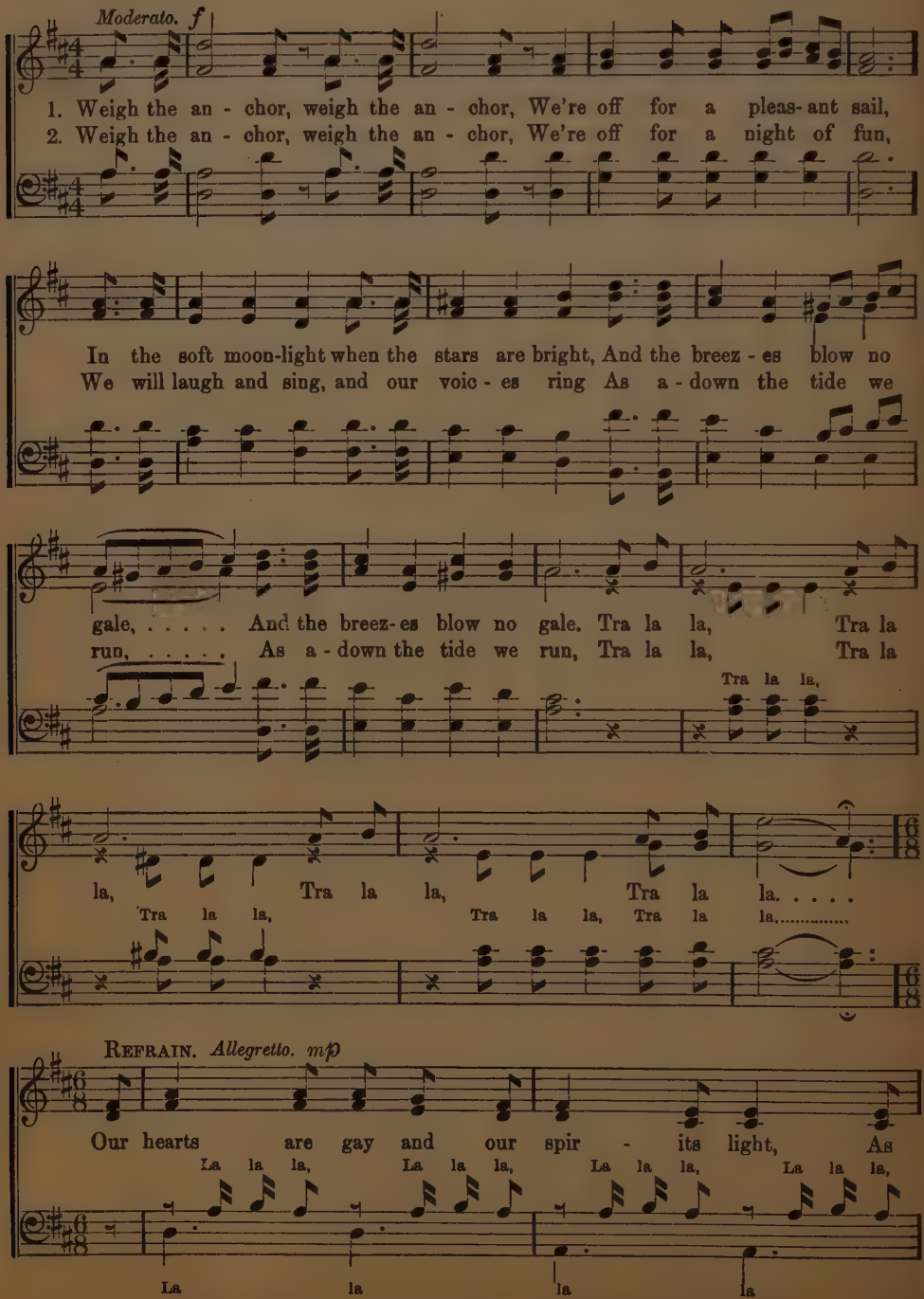

1. Drink to me on - ly with thine eyes, And I will pledge with mine; Or leave a kiss with-
2. I sent thee late a ro- sy wreath, Not so much hon'ring thee As giv-ing it a


in the cup, And I'll not ask for wine; The thirst that from the soul doth rise, Doth
hope that there It could not withered be; But thou thereon didst on-ly breathe, And


ask a drink di - vine; But might I of Jove's nectar sip, I would not change for thine.
sent'st it back to me, Since when it grows and smells, I swear, Not of it-self but thee.

Night Sailing.

A. G. ADAM GEIBEL.


Moderato. f
1. Weigh the an - chor, weigh the an - chor, We're off for a pleas- ant sail,
2. Weigh the an - chor, weigh the an - chor, We're off for a night of fun,
In the soft moon-light when the stars are bright, And the breez - es blow no
We will laugh and sing, and our voic - es ring As a - down the tide we
gale, ... And the breez-es blow no gale. Tra la la, Tra la
run, ... As a - down the tide we run, Tra la la, Tra la
Tra la la,
la, Tra la la, Tra la la. . . . .
Tra la la, Tra la la, Tra la la, Tra la la.....
REFRAIN. Allegretto. mp
Our hearts are gay and our spir - its light, As
La la la, La la la, La la la, La la la,
La la la la

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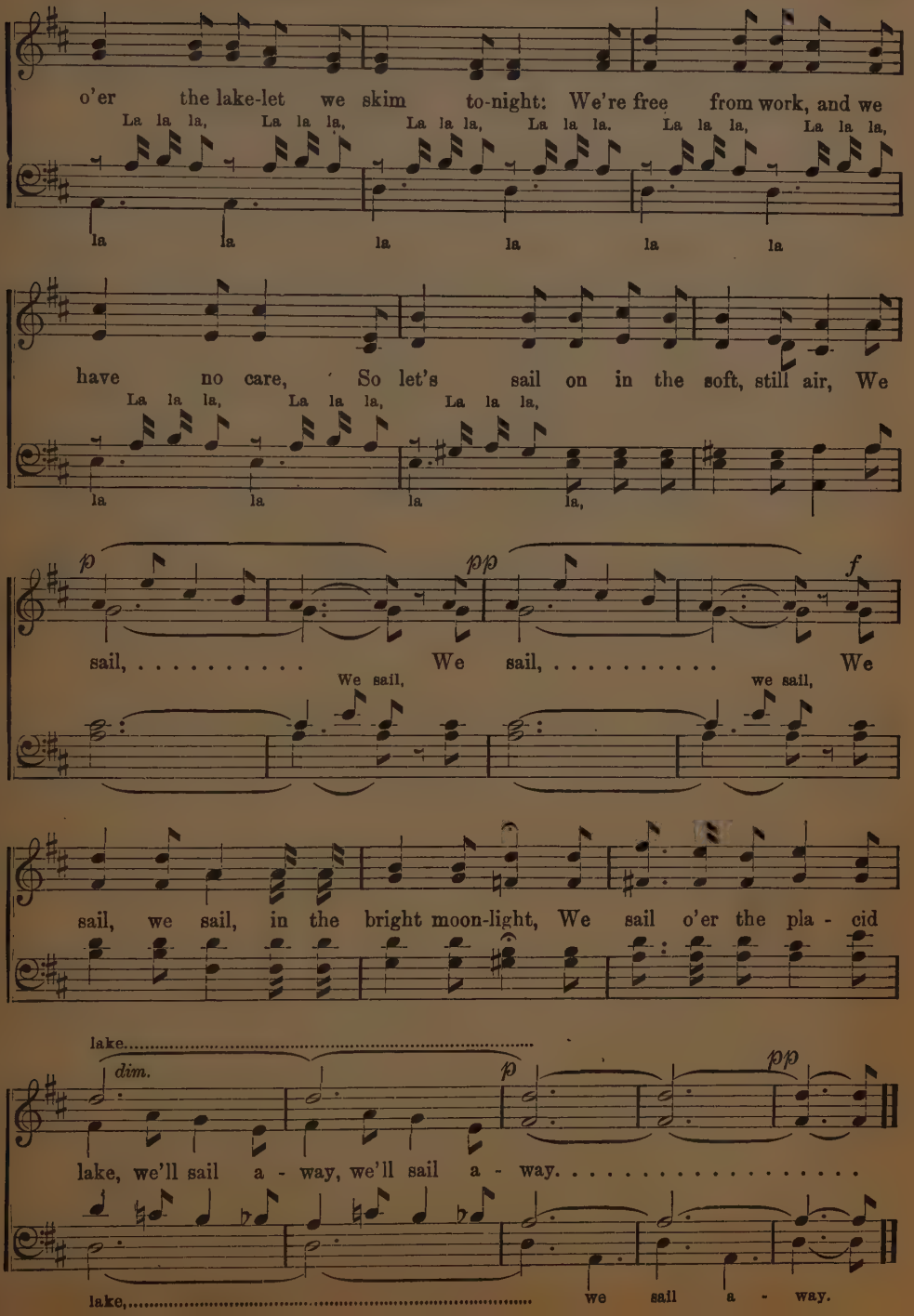
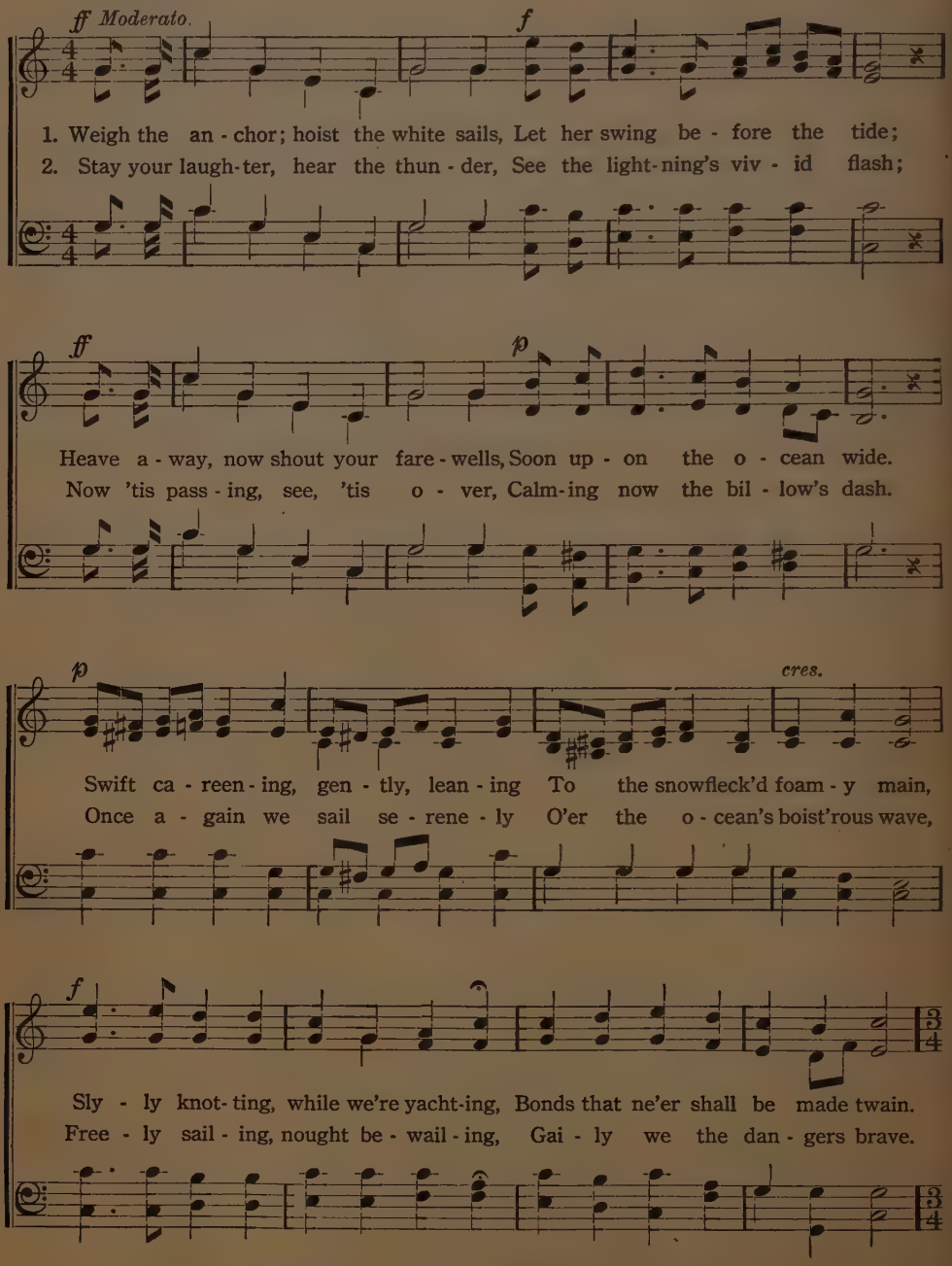

o'er the lake-let we skim to-night: We're free from work, and we
La la la, La la la, La la la, La la la. La la la, La la la,
la la la la la la
have no care, So let's sail on in the soft, still air, We
La la la, La la la, La la la,
la la la la,
p
pp
f
sail, ... We sail, ... We
We sail,
we sail,
sail, we sail, in the bright moon-light, We sail o'er the pla - cid
lake.....
dim.
p
pp
lake, we'll sail a - way, we'll sail a - way. . . . . .
lake,..... we sail a - way.

Yachting Glee.

JOHN LEELOW. WM. CULBERTSON.


ff Moderato.
f
1. Weigh the an - chor; hoist the white sails, Let her swing be - fore the tide;
2. Stay your laugh-ter, hear the thun - der, See the light-ning's viv - id flash;
ff
p
Heave a - way, now shout your fare - wells, Soon up - on the o - cean wide.
Now 'tis pass - ing, see, 'tis o - ver, Calm-ing now the bil - low's dash.
p
cres.
Swift ca - reen - ing, gen - tly, lean - ing To the snowfleck'd foam - y main,
Once a - gain we sail se - rene - ly O'er the o - cean's boist'rous wave,
f
Sly - ly knot- ting, while we're yacht-ing, Bonds that ne'er shall be made twain.
Free - ly sail - ing, nought be - wail - ing, Gai - ly we the dan - gers brave.

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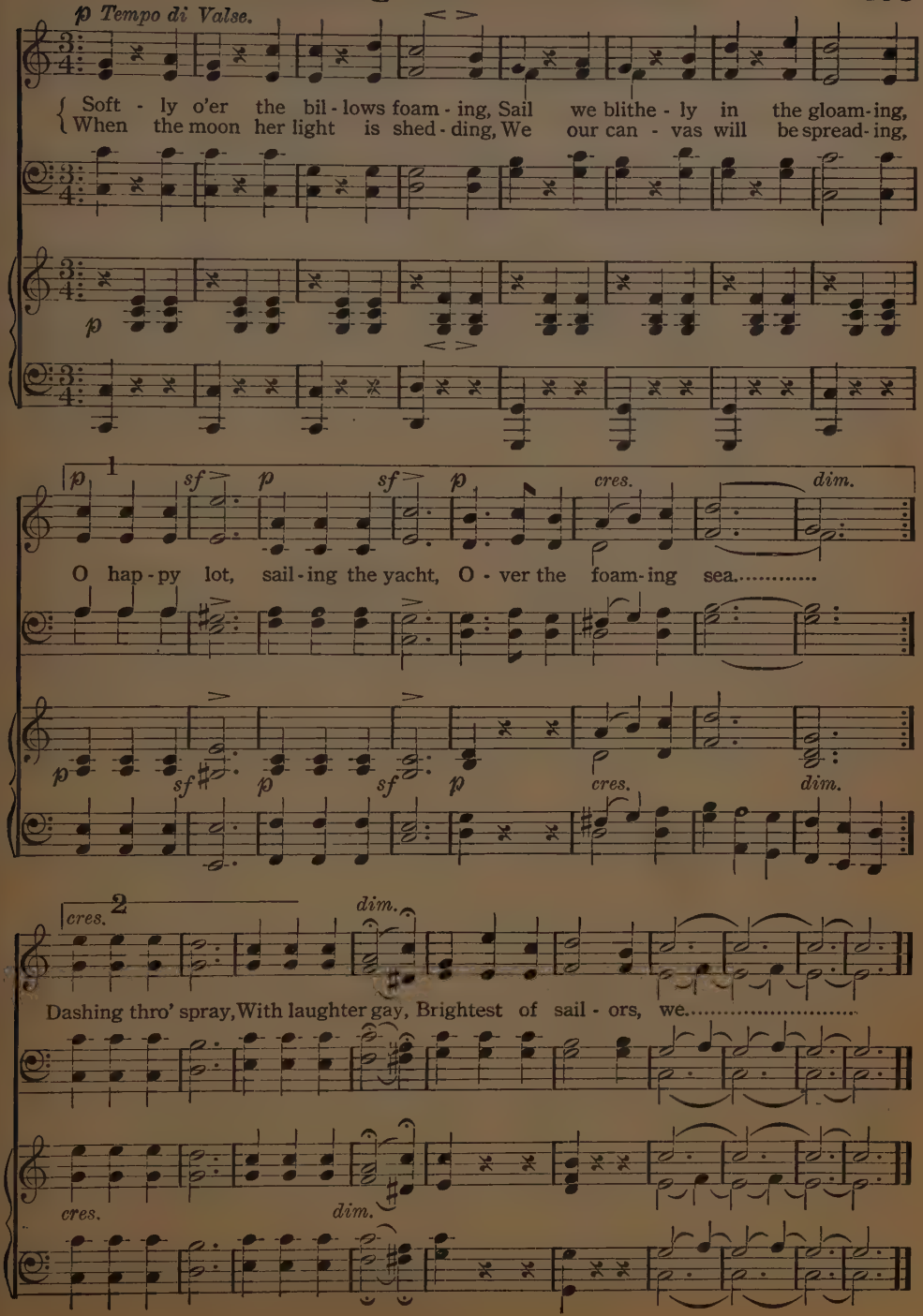
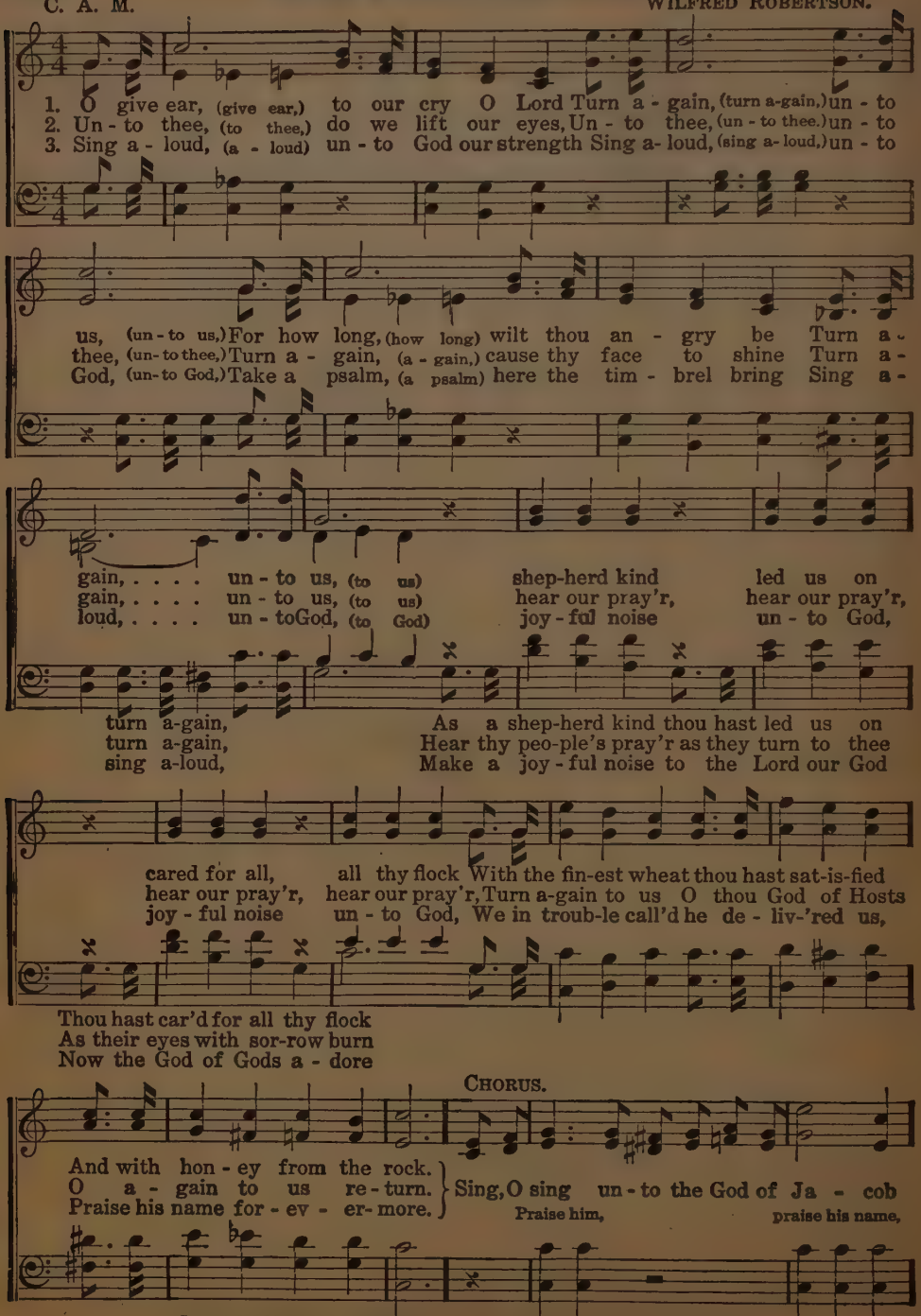

p Tempo di Valse.
Soft - ly o'er the bil - lows foam - ing, Sail we blithe - ly in the gloam-ing,
When the moon her light is shed - ding, We our can - vas will be spread - ing,
p
1
p sf p sf p cres. dim.
O hap - py lot, sail - ing the yacht, O - ver the foam - ing sea.....
p sf p sf p cres. dim.
2
cres. dim.
Dashing thro' spray, With laughter gay, Brightest of sail - ors, we.....
cres. dim.

106 Sing Aloud Unto God.

C. A. M. WILFRED ROBERTSON.


1. O give ear, (give ear,) to our cry O Lord Turn a - gain, (turn a-gain,) un - to
2. Un - to thee, (to thee,) do we lift our eyes, Un - to thee, (un - to thee.) un - to
3. Sing a - loud, (a - loud) un - to God our strength Sing a- loud, (sing a- loud,) un - to
us, (un - to us,) For how long, (how long) wilt thou an - gry be Turn a -
thee, (un- to thee,) Turn a - gain, (a - gain,) cause thy face to shine Turn a -
God, (un- to God,) Take a psalm, (a psalm) here the tim - brel bring Sing a -
gain, ... un - to us, (to us) shep-herd kind led us on
gain, ... un - to us, (to us) hear our pray'r, hear our pray'r,
loud, ... un - to God, (to God) joy - ful noise un - to God,
turn a-gain, As a shep-herd kind thou hast led us on
turn a-gain, Hear thy peo-ple's pray'r as they turn to thee
sing a-loud, Make a joy - ful noise to the Lord our God
cared for all, all thy flock With the fin-est wheat thou hast sat-is-fied
hear our pray'r, hear our pray'r, Turn a-gain to us O thou God of Hosts
joy - ful noise un - to God, We in troub-le call'd he de - liv-'red us,
Thou hast car'd for all thy flock
As their eyes with sor-row burn
Now the God of Gods a - dore
CHORUS.
And with hon - ey from the rock.
O a - gain to us re - turn.
Praise his name for - ev - er- more.
Sing, O sing un - to the God of Ja - cob
Praise him, praise his name,

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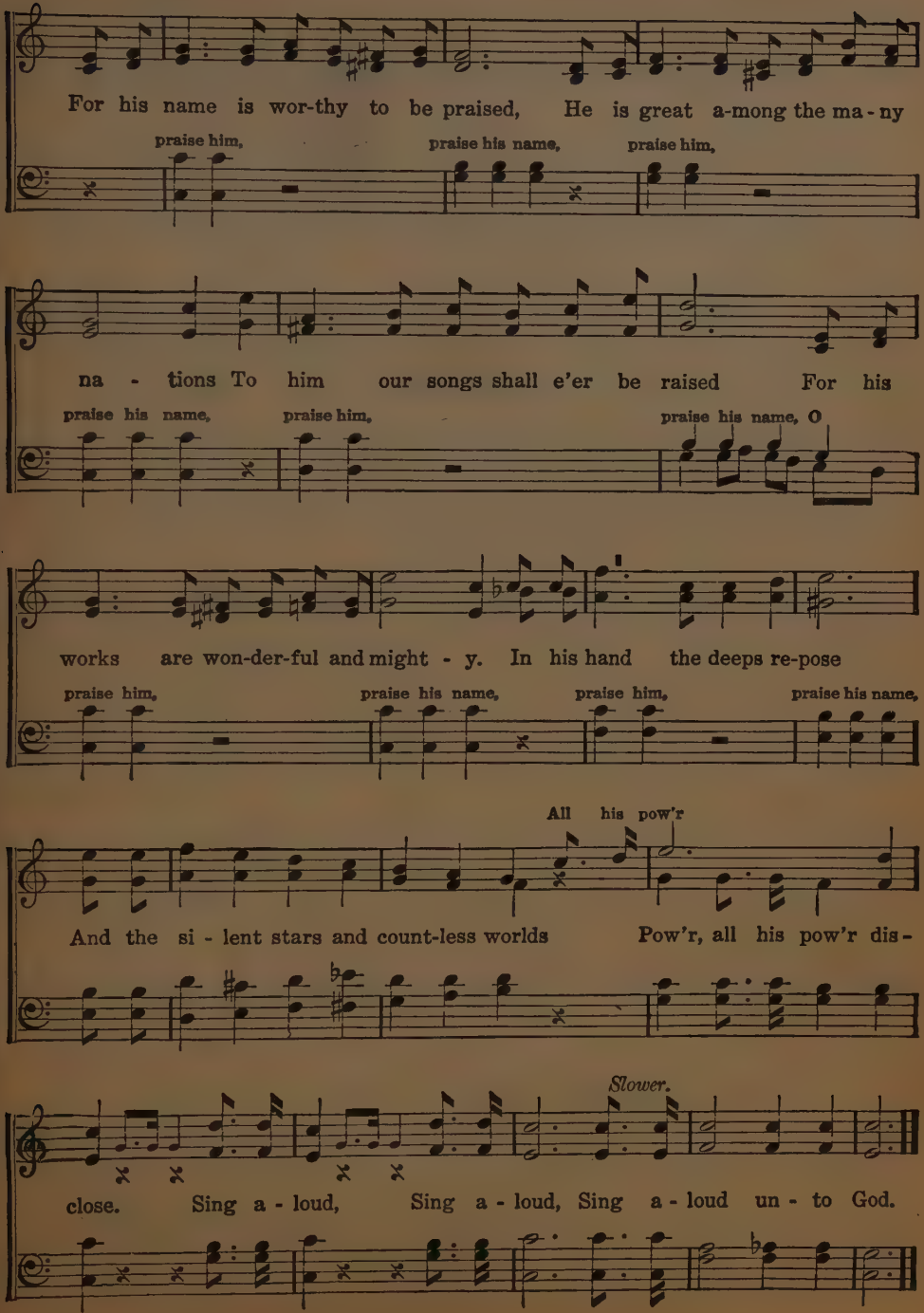
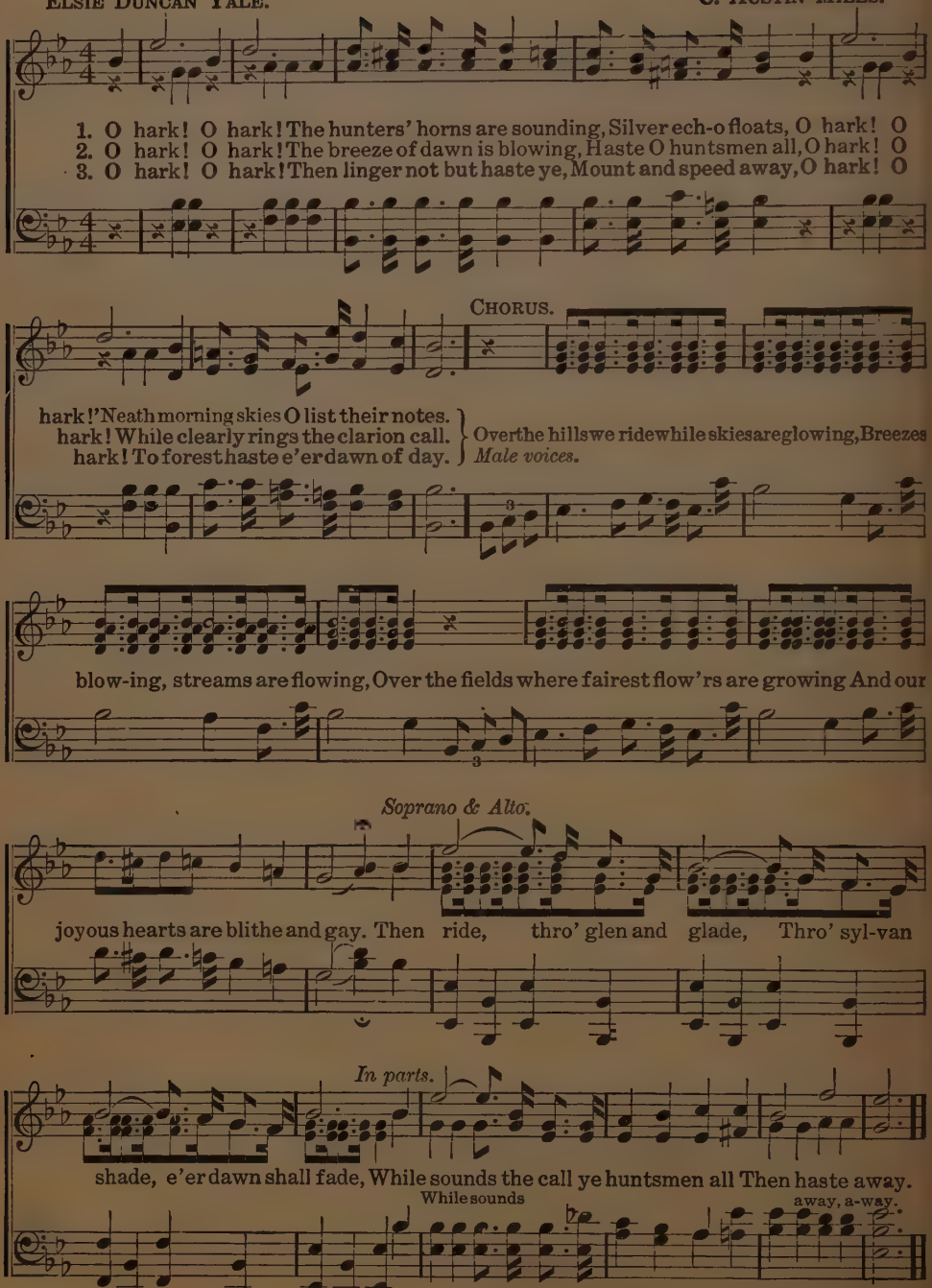

For his name is wor-thy to be praised, He is great a-mong the ma-ny
praise him,
praise his name,
praise him,
na - tions To him our songs shall e'er be raised For his
praise his name,
praise him,
praise his name, O
works are won-der-ful and might - y. In his hand the deeps re-pose
praise him,
praise his name,
praise him,
praise his name,
All his pow'r
And the si - lent stars and count-less worlds Pow'r, all his pow'r dis-
Slower.
close. Sing a - loud, Sing a - loud, Sing a - loud un - to God.

Hunting Song.

ELSIE DUNCAN YALE. C. AUSTIN MILES.


1. O hark! O hark! The hunters' horns are sounding, Silver ech-o floats, O hark! O
2. O hark! O hark! The breeze of dawn is blowing, Haste O huntsmen all, O hark! O
3. O hark! O hark! Then linger not but haste ye, Mount and speed away, O hark! O
CHORUS.
hark! 'Neath morning skies O list their notes.
hark! While clearly rings the clarion call.
hark! To forest haste e'er dawn of day.
Over the hills we ride while skies are glowing, Breezes
Male voices.
blow-ing, streams are flowing, Over the fields where fairest flow'rs are growing And our
Soprano & Alto.
joyous hearts are blithe and gay. Then ride, thro' glen and glade, Thro' syl-van
In parts.
shade, e'er dawn shall fade, While sounds the call ye huntsmen all Then haste away.
While sounds
away, a-way.

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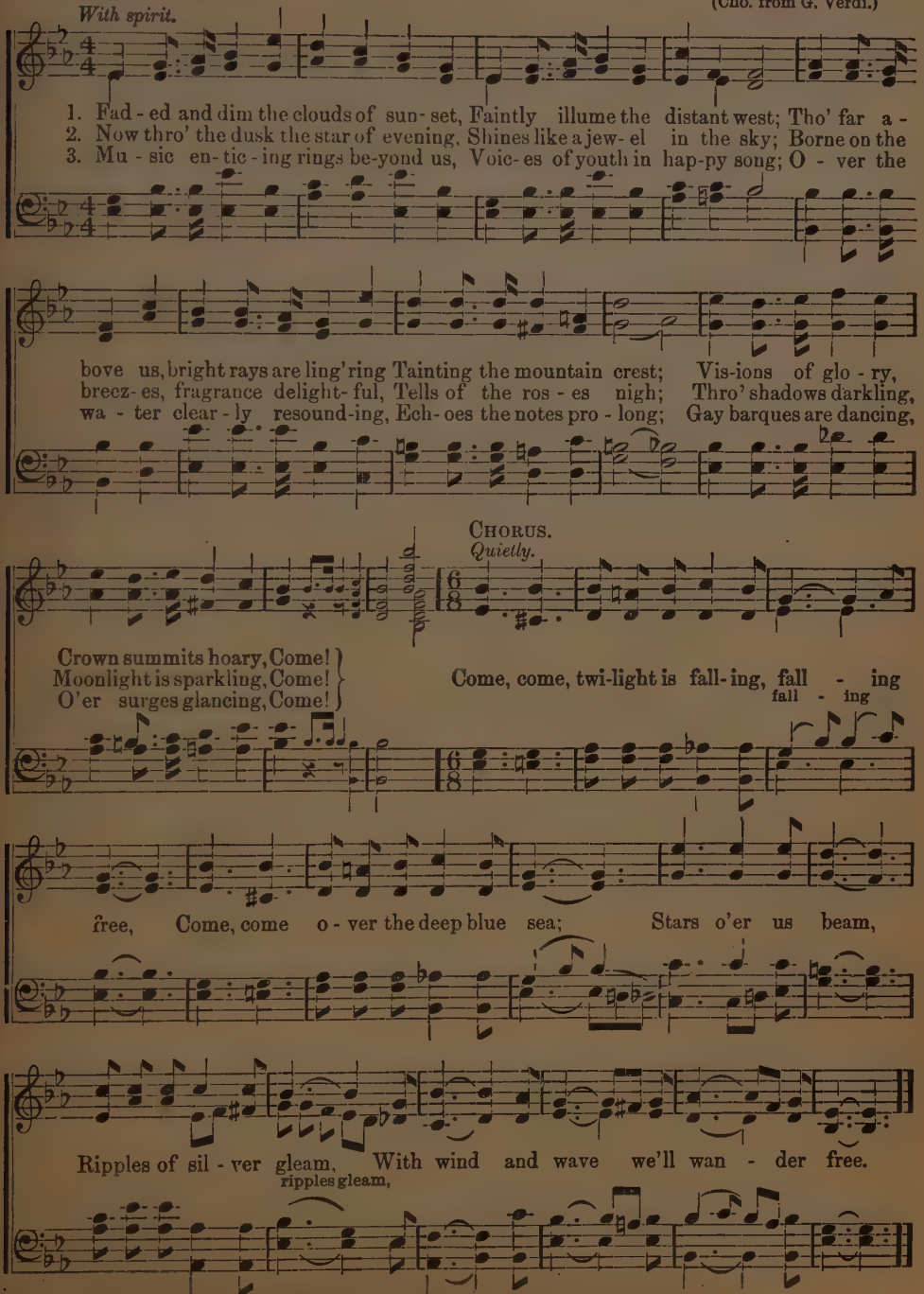
Come; Twilight is Falling. 109

ANNIE L. PINFOLD.

C. AUSTIN MILES.
(Cho. from G. Verdi.)

With spirit.


1. Fad - ed and dim the clouds of sun - set, Faintly illume the distant west; Tho' far a -
2. Now thro' the dusk the star of evening, Shines like a jew - el in the sky; Borne on the
3. Mu - sic en - tic - ing rings be-yond us, Voic - es of youth in hap-py song; O - ver the
bove us, bright rays are ling'ring Tainting the mountain crest; Vis-ions of glo - ry,
brecz - es, fragrance delight - ful, Tells of the ros - es nigh; Thro' shadows darkling,
wa - ter clear - ly resound-ing, Ech - oes the notes pro - long; Gay barques are dancing,
CHORUS.
Quietly.
Crown summits hoary, Come!
Moonlight is sparkling, Come!
O'er surges glancing, Come!
Come, come, twi-light is fall - ing, fall - ing
fall - ing
free, Come, come o - ver the deep blue sea; Stars o'er us beam,
Ripples of sil - ver gleam, With wind and wave we'll wan - der free.
ripples gleam,

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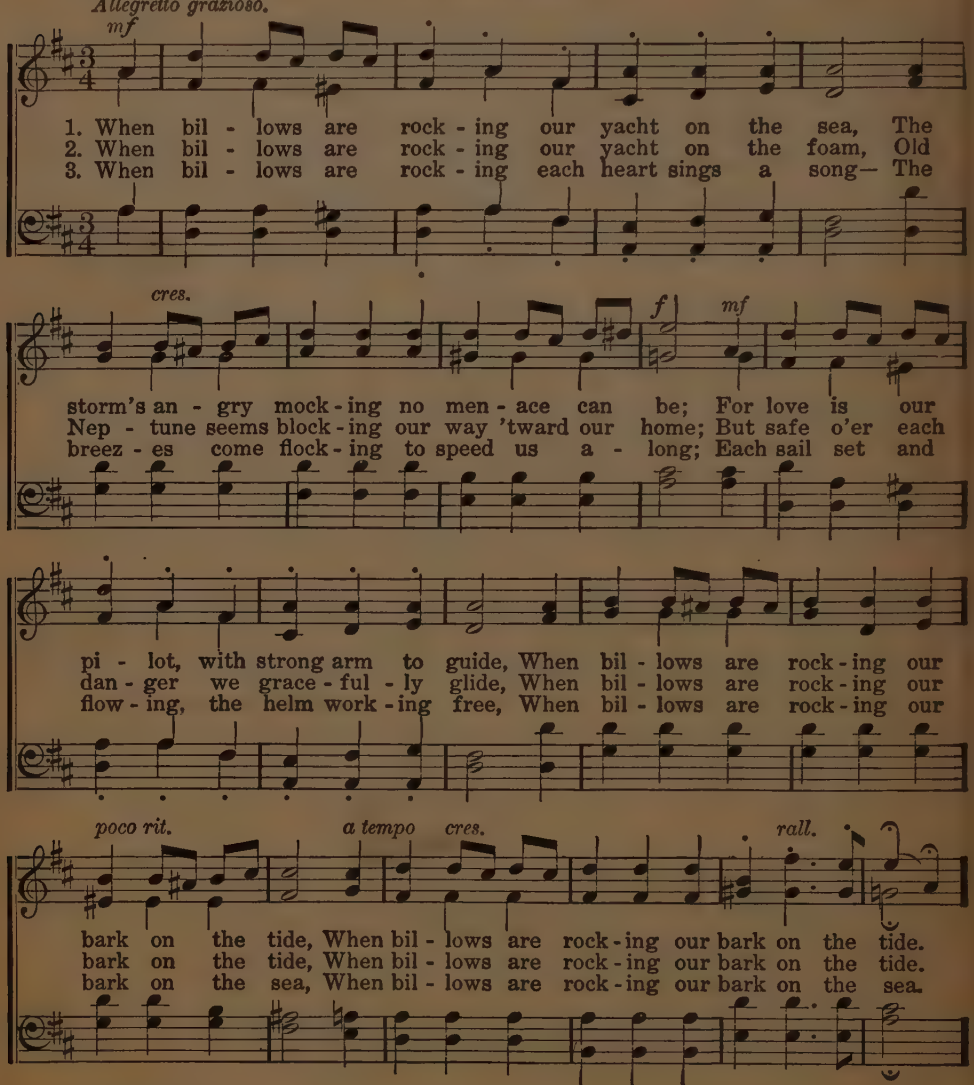
When Billows Are Rocking.

RICHARD HENRY BUCK. (Glee for Mixed Voices.) ADAM GEIBEL.

Allegretto grazioso.


mf
1. When bil - lows are rock - ing our yacht on the sea, The
2. When bil - lows are rock - ing our yacht on the foam, Old
3. When bil - lows are rock - ing each heart sings a song— The
cres.
f
mf
storm's an - gry mock - ing no men - ace can be; For love is our
Nep - tune seems block - ing our way 'tward our home; But safe o'er each
breez - es come flock - ing to speed us a - long; Each sail set and
pi - lot, with strong arm to guide, When bil - lows are rock - ing our
dan - ger we grace - ful - ly glide, When bil - lows are rock - ing our
flow - ing, the helm work - ing free, When bil - lows are rock - ing our
poco rit.
a tempo
cres.
rall.
bark on the tide, When bil - lows are rock - ing our bark on the tide.
bark on the tide, When bil - lows are rock - ing our bark on the tide.
bark on the sea, When bil - lows are rock - ing our bark on the sea.
CHORUS. pp
La la la la la la la la la la
p
Ye, ho! ye, ho! The wild winds may blow, Ye, ho! ye,

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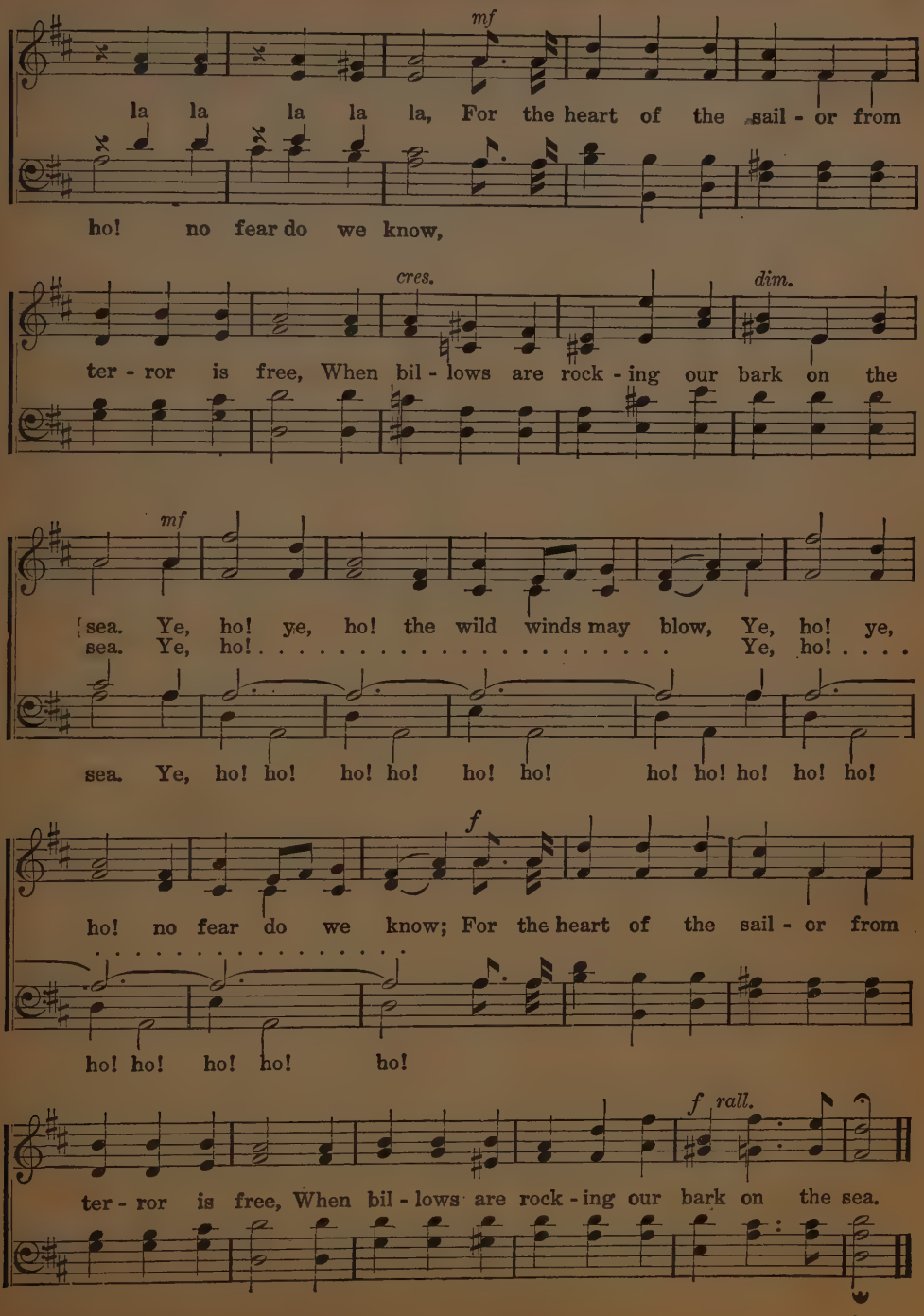
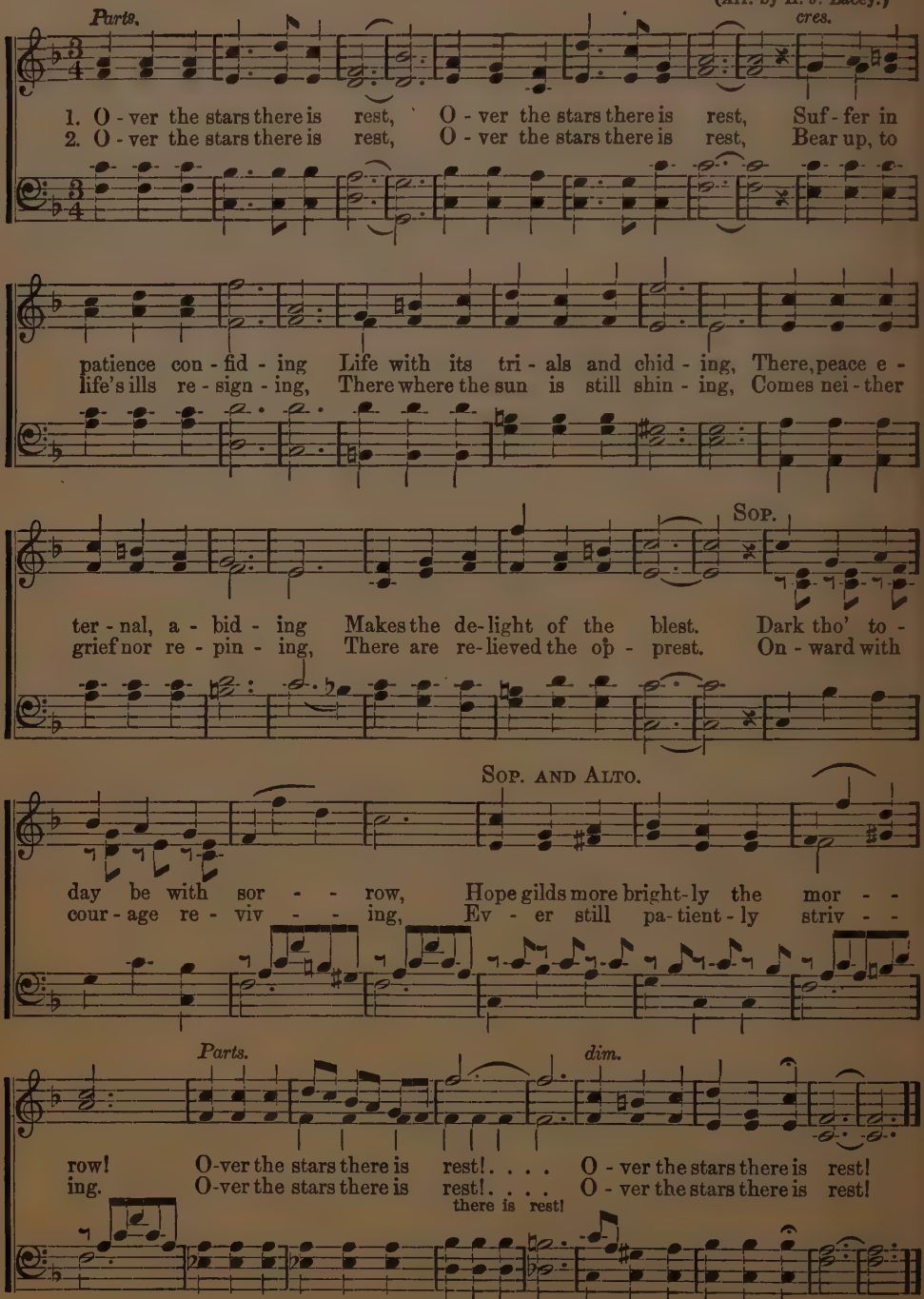

mf
la la la la la, For the heart of the sail - or from
ho! no fear do we know,
cres.
dim.
ter - ror is free, When bil - lows are rock - ing our bark on the
mf
sea. Ye, ho! ye, ho! the wild winds may blow, Ye, ho! ye,
sea. Ye, ho! Ye, ho!
sea. Ye, ho! ho! ho! ho! ho! ho! ho! ho! ho! ho! ho!
f
ho! no fear do we know; For the heart of the sail - or from
ho! ho! ho! ho! ho!
f rall.
ter - ror is free, When bil - lows are rock - ing our bark on the sea.

Over the Stars there is Rest.

FRANZ ABT.
(Arr. by H. J. Lacey.)


Parts.
cres.
1. O - ver the stars there is rest, O - ver the stars there is rest, Suf - fer in
2. O - ver the stars there is rest, O - ver the stars there is rest, Bear up, to
patience con - fid - ing Life with its tri - als and chid - ing, There, peace e -
life's ills re - sign - ing, There where the sun is still shin - ing, Comes nei - ther
Sop.
ter - nal, a - bid - ing Makes the de - light of the blest. Dark tho' to -
grief nor re - pin - ing, There are re - lieved the op - prest. On - ward with
Sop. and Alto.
day be with sor - - row, Hope gilds more bright - ly the mor - -
cour - age re - viv - - ing, Ev - er still pa - tient - ly striv - -
Parts.
dim.
row! O-ver the stars there is rest! . . . . O - ver the stars there is rest!
ing. O-ver the stars there is rest! . . . . O - ver the stars there is rest!
there is rest!

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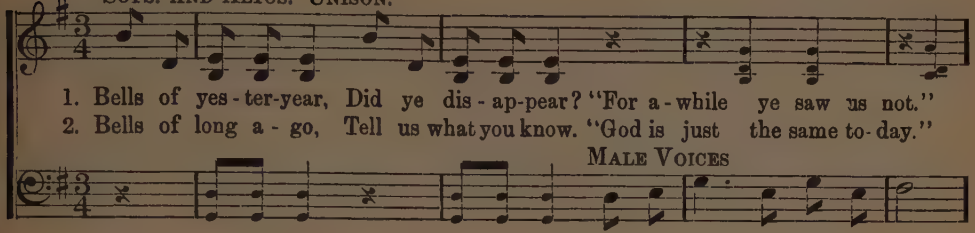
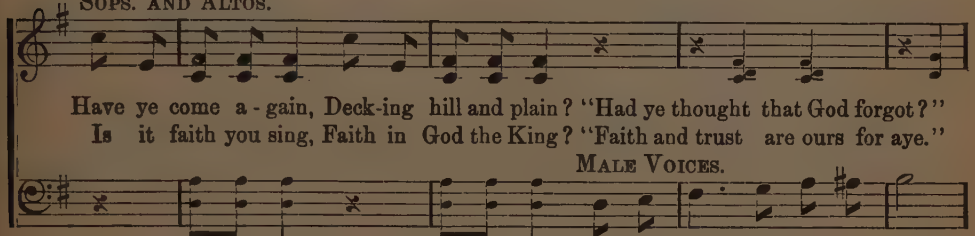
Flower Bells.

C. Austin Miles. Adam Geibel.

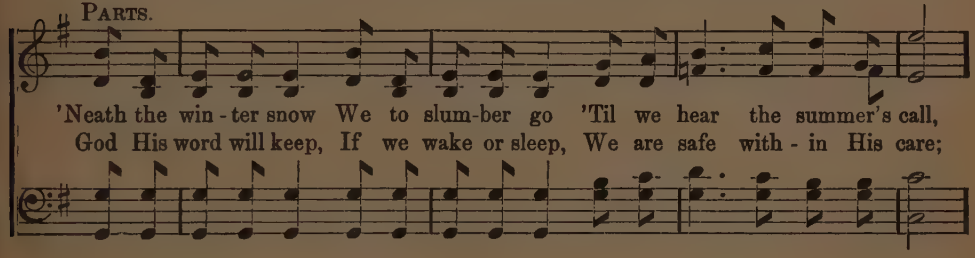
Sops. and Altos. Unison.

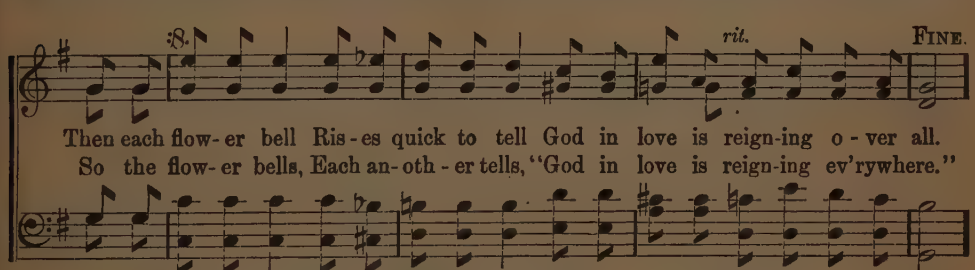

1. Bells of yes-ter-year, Did ye dis-ap-pear? "For a-while ye saw us not."
2. Bells of long a-go, Tell us what you know. "God is just the same to-day."
Male Voices

Sops. and Altos.

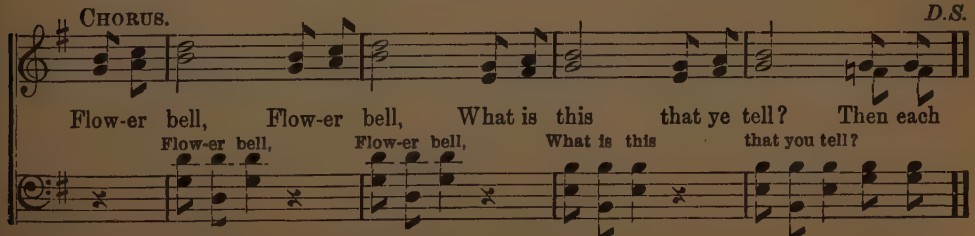

Have ye come a-gain, Deck-ing hill and plain? "Had ye thought that God forgot?"
Is it faith you sing, Faith in God the King? "Faith and trust are ours for aye."
Male Voices.

Parts.


'Neath the win-ter snow We to slum-ber go 'Til we hear the summer's call,
God His word will keep, If we wake or sleep, We are safe with-in His care;


:S.
rit.
Fine.
Then each flow-er bell Ris-es quick to tell God in love is reign-ing o-ver all.
So the flow-er bells, Each an-oth-er tells, "God in love is reign-ing ev'rywhere."
D.S.—flow-er bell Ris-es quick to tell God in love is reign-ing o-ver all.

Chorus. D.S.



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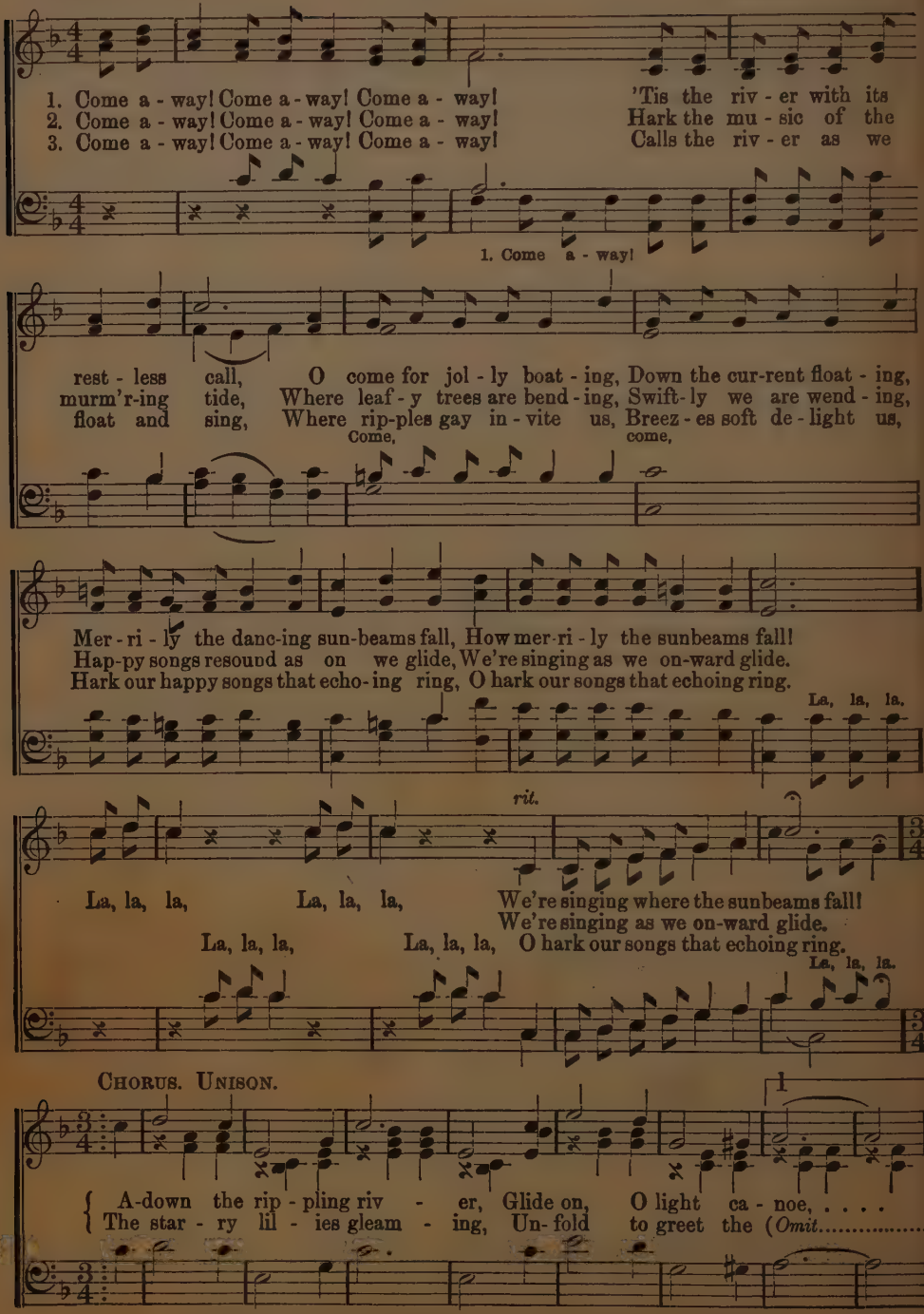
The Light Canoe.

ELSIE DUNCAN YALE. J. LINCOLN HALL.


1. Come a - way! Come a - way! Come a - way! 'Tis the riv - er with its
2. Come a - way! Come a - way! Come a - way! Hark the mu - sic of the
3. Come a - way! Come a - way! Come a - way! Calls the riv - er as we
1. Come a - way!
rest - less call, O come for jol - ly boat - ing, Down the cur-rent float - ing,
murm'r-ing tide, Where leaf - y trees are bend - ing, Swift-ly we are wend - ing,
float and sing, Where rip-ples gay in - vite us, Breez - es soft de - light us,
Come, come,
Mer - ri - ly the danc-ing sun-beams fall, How mer-ri - ly the sunbeams fall!
Hap-py songs resound as on we glide, We're singing as we on-ward glide.
Hark our happy songs that echo - ing ring, O hark our songs that echoing ring.
La, la, la.
rit.
La, la, la, La, la, la, We're singing where the sunbeams fall!
We're singing as we on-ward glide.
La, la, la, La, la, la, O hark our songs that echoing ring.
La, la, la.
CHORUS. UNISON.
1
A-down the rip - pling riv - er, Glide on, O light ca - noe, ...
The star - ry lil - ies gleam - ing, Un- fold to greet the (Omit.....

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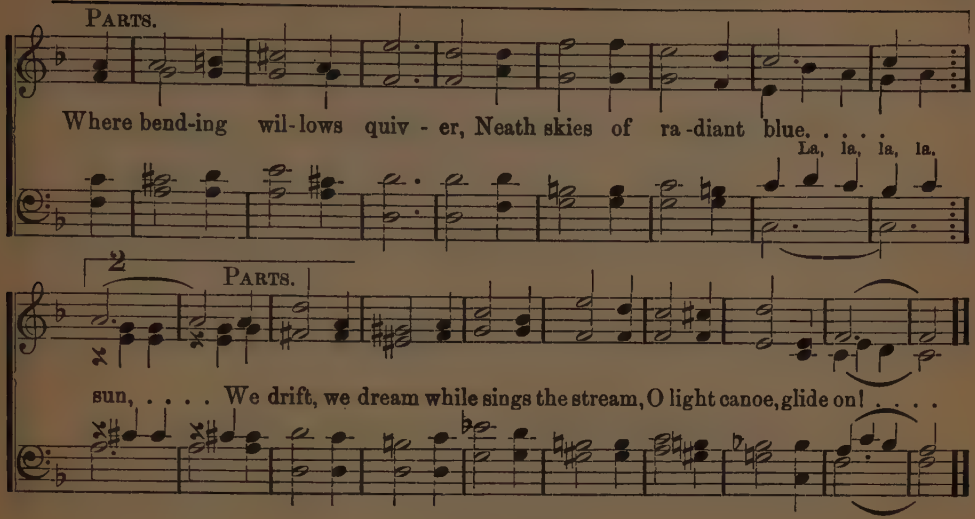
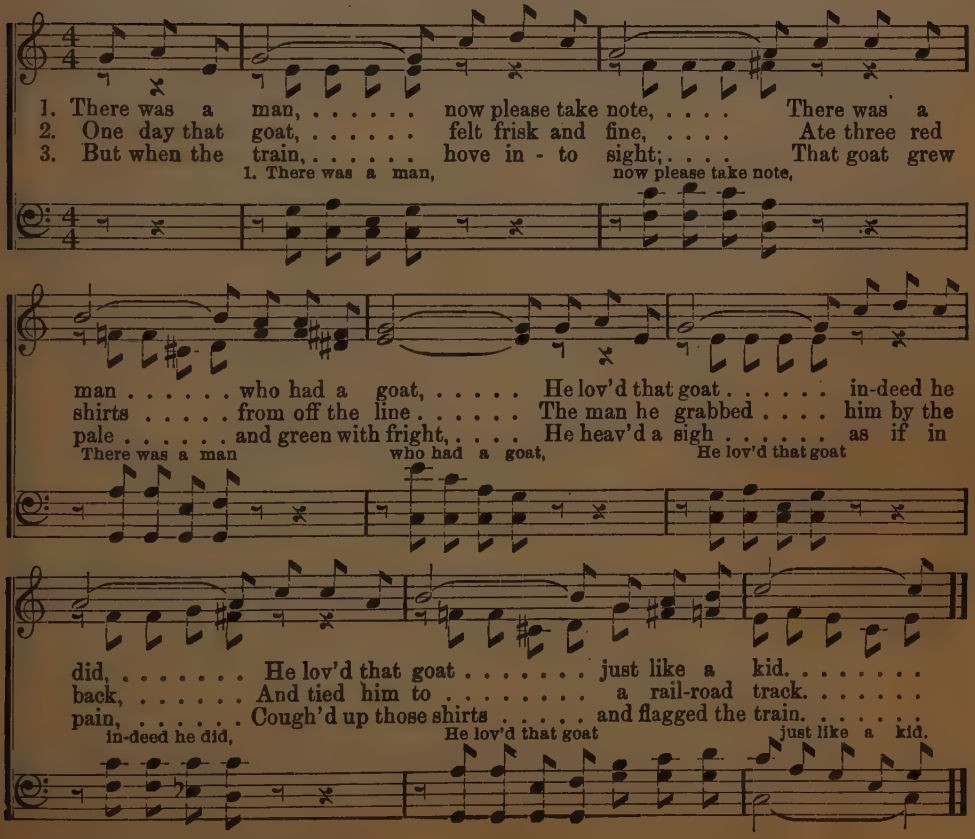

PARTS.
Where bend-ing wil-lows quiv - er, Neath skies of ra-diant blue. . . . .
La, la, la, la.
2
PARTS.
sun, ... We drift, we dream while sings the stream, O light canoe, glide on! . . . .

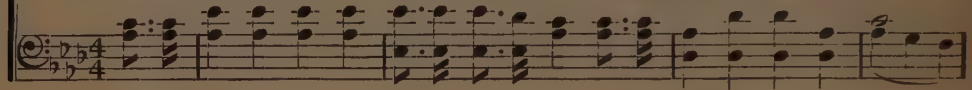
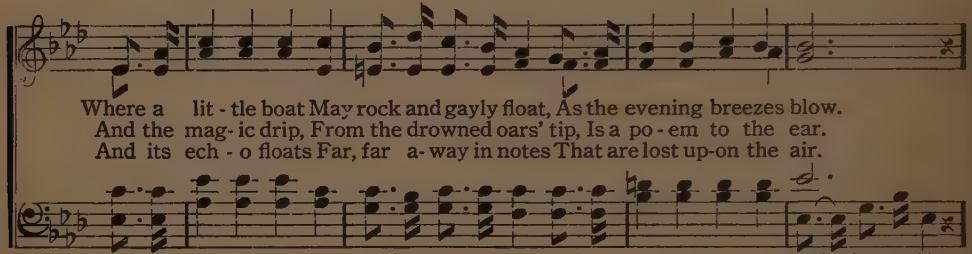
The Goat.


1. There was a man, ... now please take note, ... There was a
2. One day that goat, ... felt frisk and fine, ... Ate three red
3. But when the train, ... hove in - to sight; . . . . That goat grew
1. There was a man, now please take note,
man . . . . . who had a goat, ... He lov'd that goat . . . . . in-deed he
shirts . . . . . from off the line . . . . . The man he grabbed . . . . him by the
pale . . . . . and green with fright, ... He heav'd a sigh . . . . . as if in
There was a man who had a goat, He lov'd that goat
did, ... He lov'd that goat . . . . . just like a kid. . . . . .
back, ... And tied him to . . . . . a rail-road track. . . . . .
pain, ... Cough'd up those shirts . . . . . and flagged the train. . . . . .
in-deed he did, He lov'd that goat just like a kid.

Sailing O'er the Sea.

S. B. S.

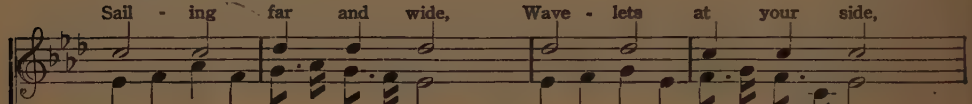
S. B. STAMBAUGH.

1. Come a - long with me, To sail a-cross the sea, 'Neath the sunset's golden glow,
2. Where the shore lights gleam Like stars in fancies dream, When the evening shades appear,
3. In a tuneful rhyme, The curfews sudden chime, Breaks the stillness ev'rywhere.



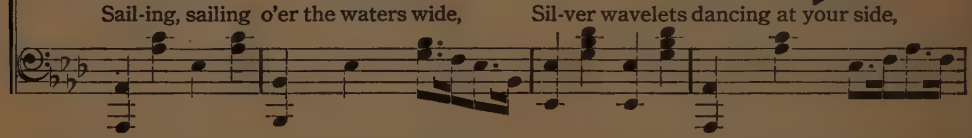
Where a lit - tle boat May rock and gayly float, As the evening breezes blow.
And the mag- ic drip, From the drowned oars' tip, Is a po - em to the ear.
And its ech - o floats Far, far a- way in notes That are lost up-on the air.

evening breezes blow.
ear to the ear.
up- on the air.

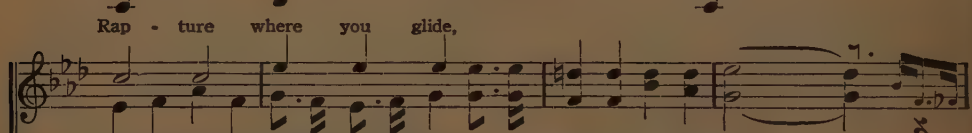
CHORUS. *Two parts.*



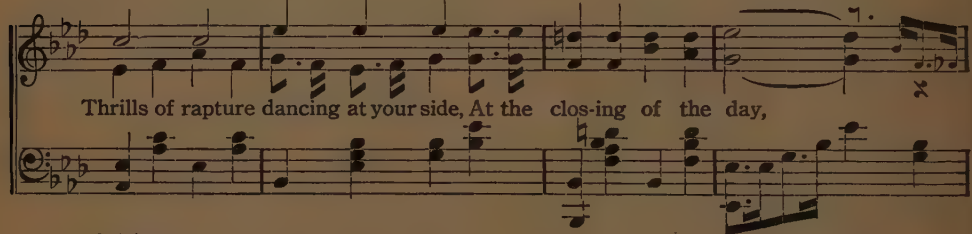
Sail - ing far and wide, Wave - lets at your side,



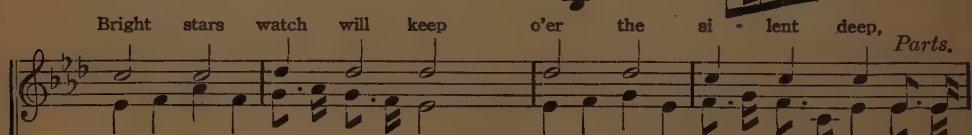
Sail-ing, sailing o'er the waters wide, Sil-ver wavelets dancing at your side,



Rap - ture where you glide,

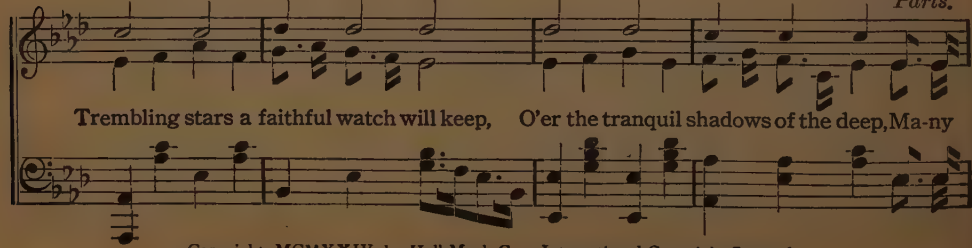


Thrills of rapture dancing at your side, At the clos-ing of the day,



Bright stars watch will keep o'er the si - lent deep,

Parts.



Trembling stars a faithful watch will keep, O'er the tranquil shadows of the deep, Ma-ny

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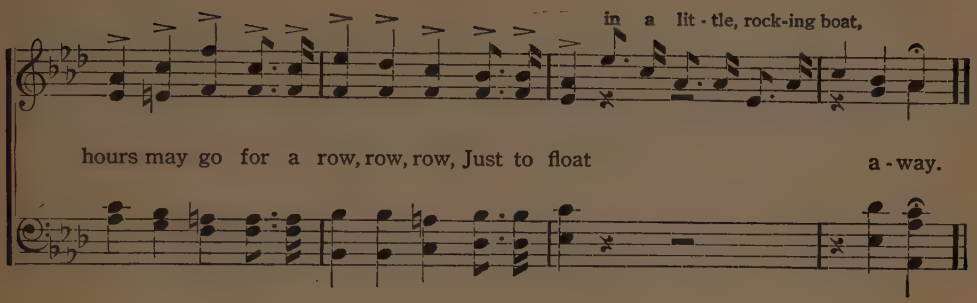
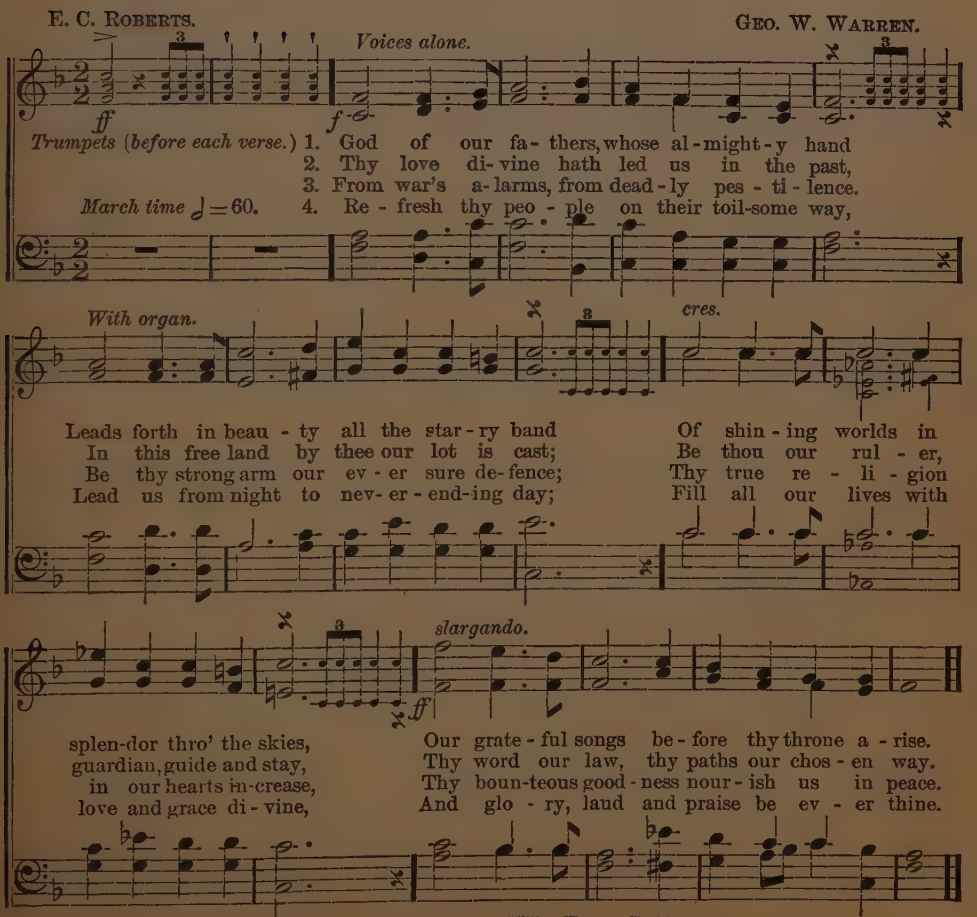


God of Our Fathers.

E. C. ROBERTS.
GEO. W. WARREN.
Voices alone.
ff
f
Trumpets (before each verse.)
March time ♩ = 60.
1. God of our fa - thers, whose al - might - y hand
2. Thy love di - vine hath led us in the past,
3. From war's a - larms, from dead - ly pes - ti - lence.
4. Re - fresh thy peo - ple on their toil-some way,
With organ.
cres.
Leads forth in beau - ty all the star - ry band
In this free land by thee our lot is cast;
Be thy strong arm our ev - er sure de - fence;
Lead us from night to nev - er - end - ing day;
Of shin - ing worlds in
Be thou our rul - er,
Thy true re - li - gion
Fill all our lives with
slargando.
ff
splen-dor thro' the skies,
guardian, guide and stay,
in our hearts in - crease,
love and grace di - vine,
Our grate - ful songs be - fore thy throne a - rise.
Thy word our law, thy paths our chos - en way.
Thy boun-teous good - ness nour - ish us in peace.
And glo - ry, laud and praise be ev - er thine.

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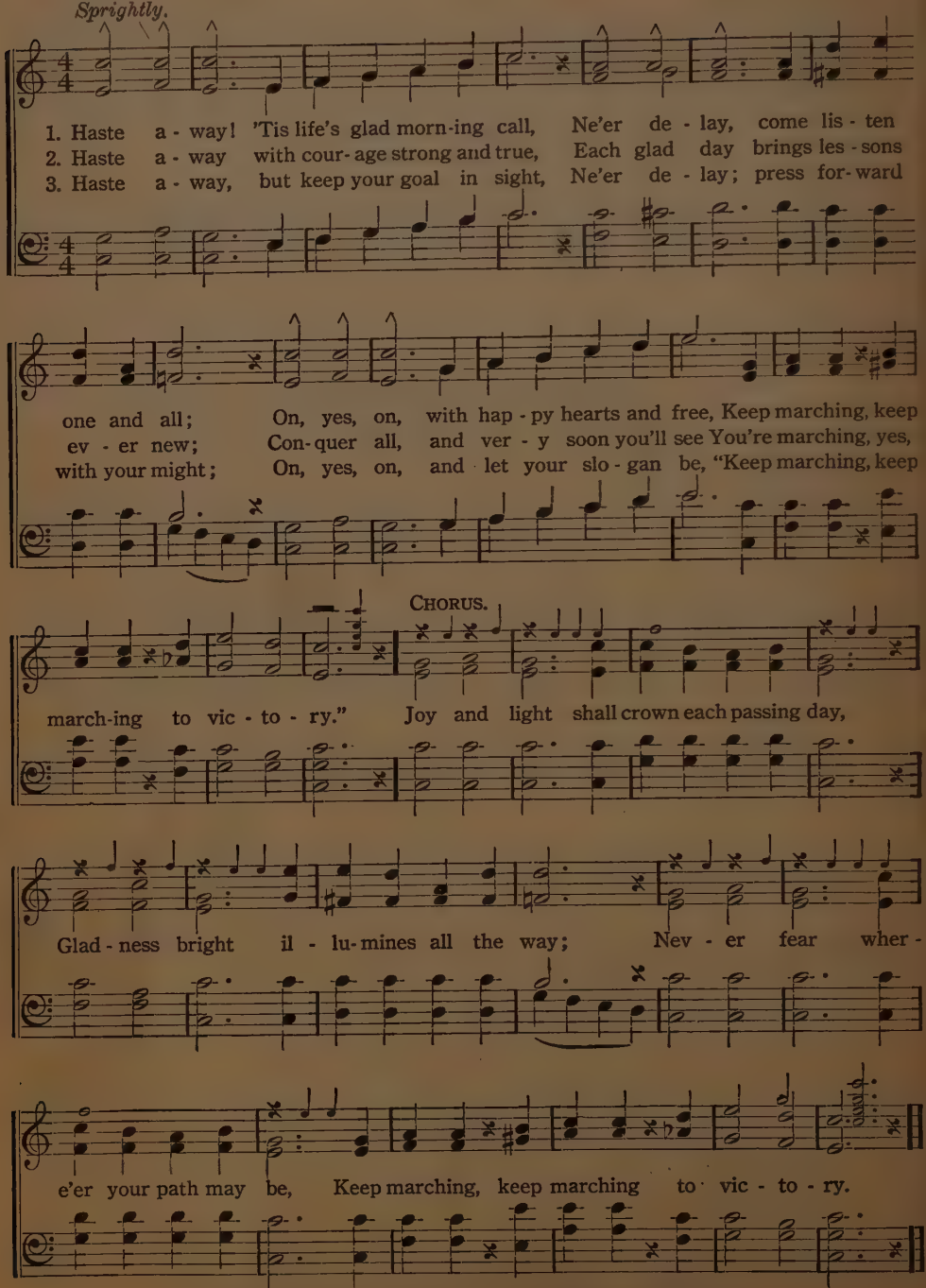
Keep Marching.

CAROLYN R. FREEMAN. J. LINCOLN HALL.

Sprightly.


1. Haste a - way! 'Tis life's glad morn-ing call, Ne'er de - lay, come lis - ten
2. Haste a - way with cour- age strong and true, Each glad day brings les - sons
3. Haste a - way, but keep your goal in sight, Ne'er de - lay; press for- ward
one and all; On, yes, on, with hap - py hearts and free, Keep marching, keep
ev - er new; Con- quer all, and ver - y soon you'll see You're marching, yes,
with your might; On, yes, on, and let your slo - gan be, "Keep marching, keep
CHORUS.
march-ing to vic - to - ry." Joy and light shall crown each passing day,
Glad - ness bright il - lu- mines all the way; Nev - er fear wher -
e'er your path may be, Keep marching, keep marching to vic - to - ry.

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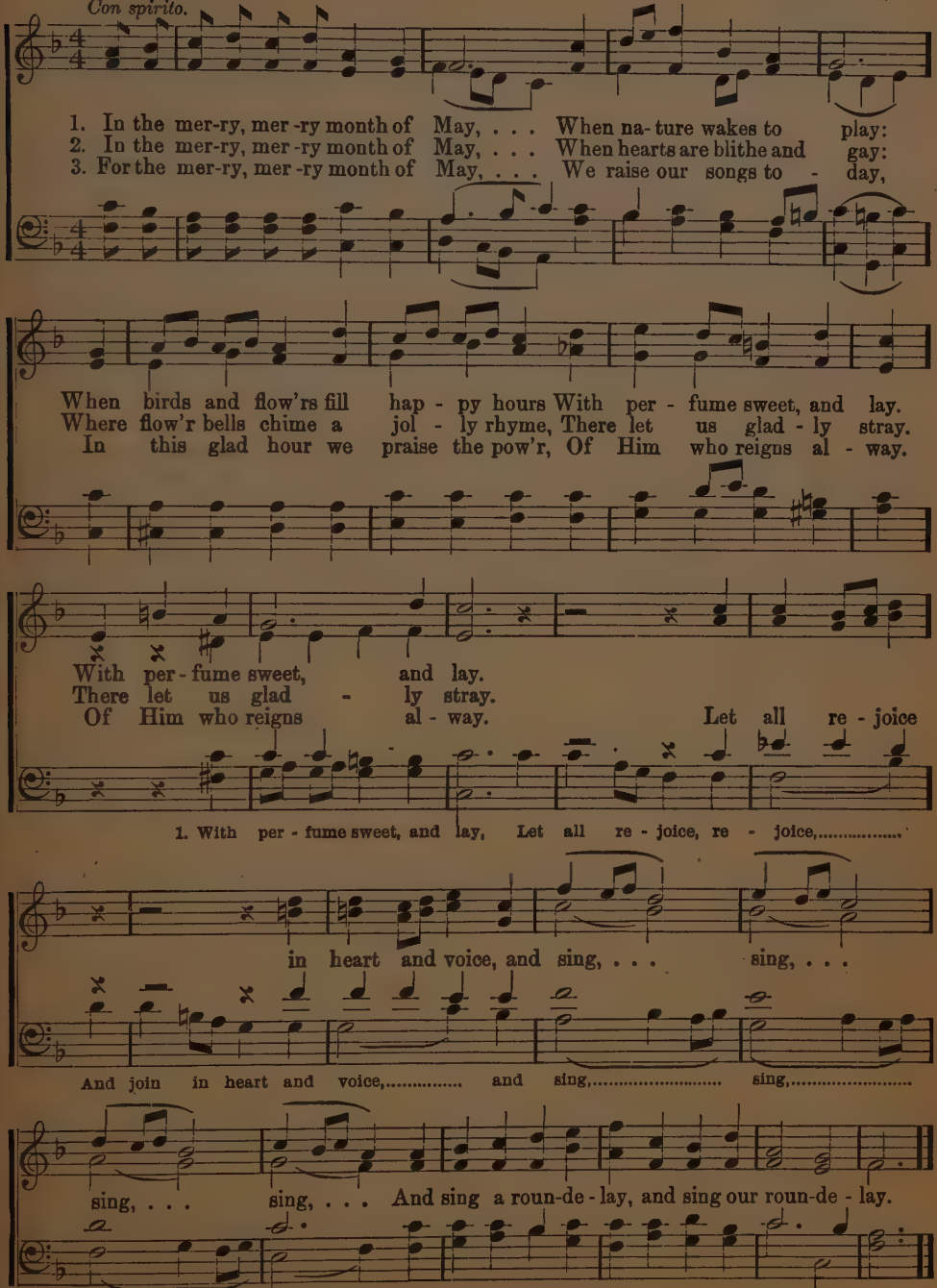
In the Merry, Merry Month of May.

A. G.

ADAM GEIBEL.

Con spirito.


1. In the mer-ry, mer-ry month of May, . . . When na-ture wakes to play:
2. In the mer-ry, mer-ry month of May, . . . When hearts are blithe and gay:
3. For the mer-ry, mer-ry month of May, . . . We raise our songs to - day,
When birds and flow'rs fill hap - py hours With per - fume sweet, and lay.
Where flow'r bells chime a jol - ly rhyme, There let us glad - ly stray.
In this glad hour we praise the pow'r, Of Him who reigns al - way.
With per - fume sweet, and lay.
There let us glad - ly stray.
Of Him who reigns al - way.
Let all re - joice
1. With per - fume sweet, and lay, Let all re - joice, re - joice,
in heart and voice, and sing, . . . sing, . . .
And join in heart and voice, and sing, sing,
sing, . . . sing, . . . And sing a roun-de - lay, and sing our roun-de - lay.
sing, sing.

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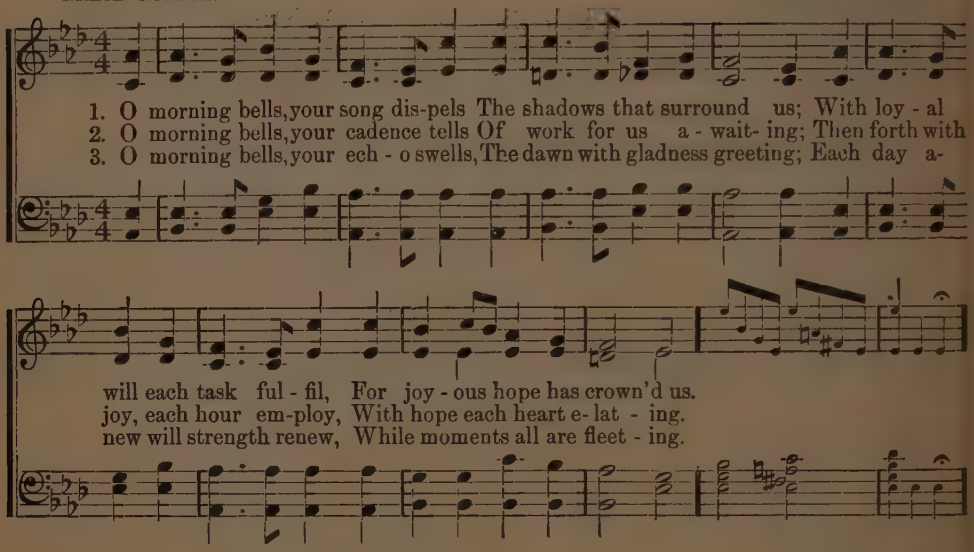
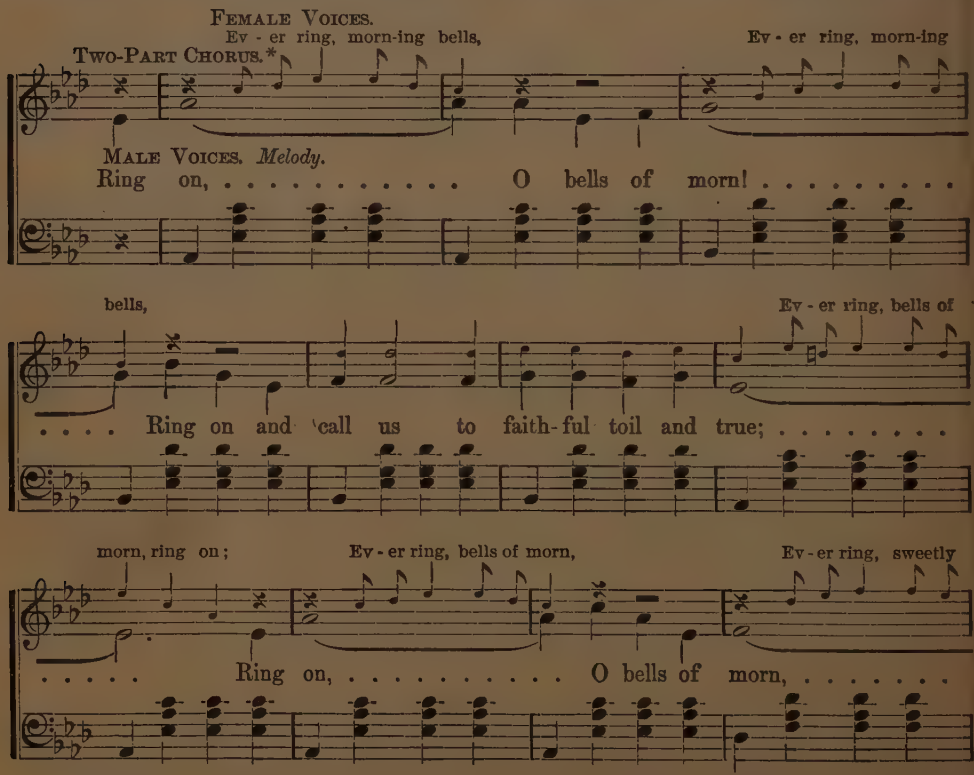
Morning Bells.

GRACE GORDON. ARTHUR ADAMS.


1. O morning bells, your song dis-pels The shadows that surround us; With loy - al
2. O morning bells, your cadence tells Of work for us a - wait- ing; Then forth with
3. O morning bells, your ech - o swells, The dawn with gladness greeting; Each day a-
will each task ful - fil, For joy - ous hope has crown'd us.
joy, each hour em-ploy, With hope each heart e- lat - ing.
new will strength renew, While moments all are fleet - ing.

FEMALE VOICES.
Ev - er ring, morn-ing bells,
Ev - er ring, morn-ing
TWO-PART CHORUS.*
MALE VOICES. Melody.
Ring on, ... O bells of morn! . . . . . .
bells,
Ev - er ring, bells of
. . . . Ring on and call us to faith-ful toil and true; . . . . . .
morn, ring on;
Ev - er ring, bells of morn,
Ev - er ring, sweetly
. . . . . Ring on, ... O bells of morn, ...

* The lower notes are the melody and are to be sung by the school. The upper notes (small) may be played, sung by a few selected voices, or by the girls. In the latter case, the lower notes (melody) are sung by the boys.

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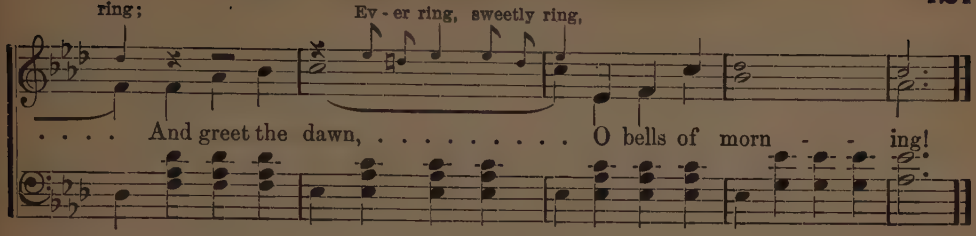
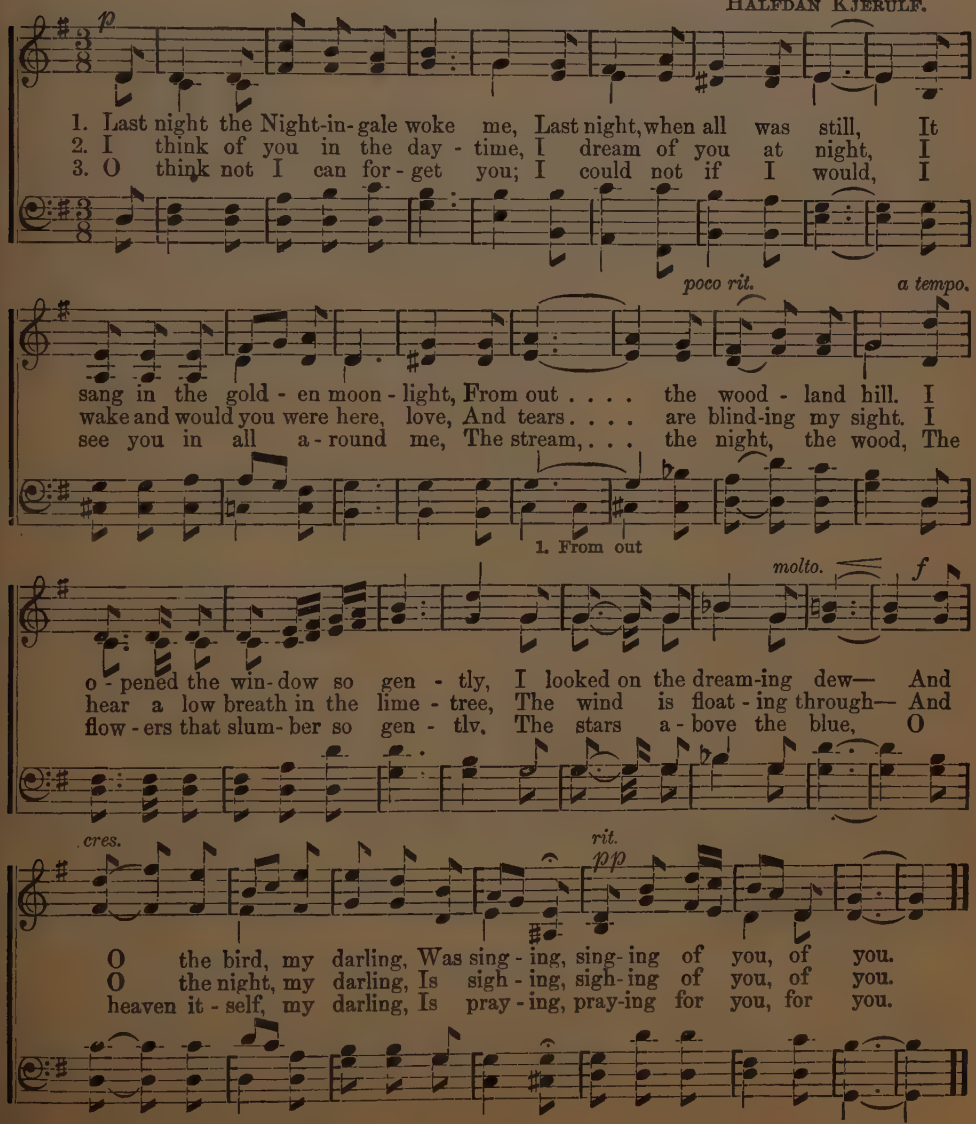


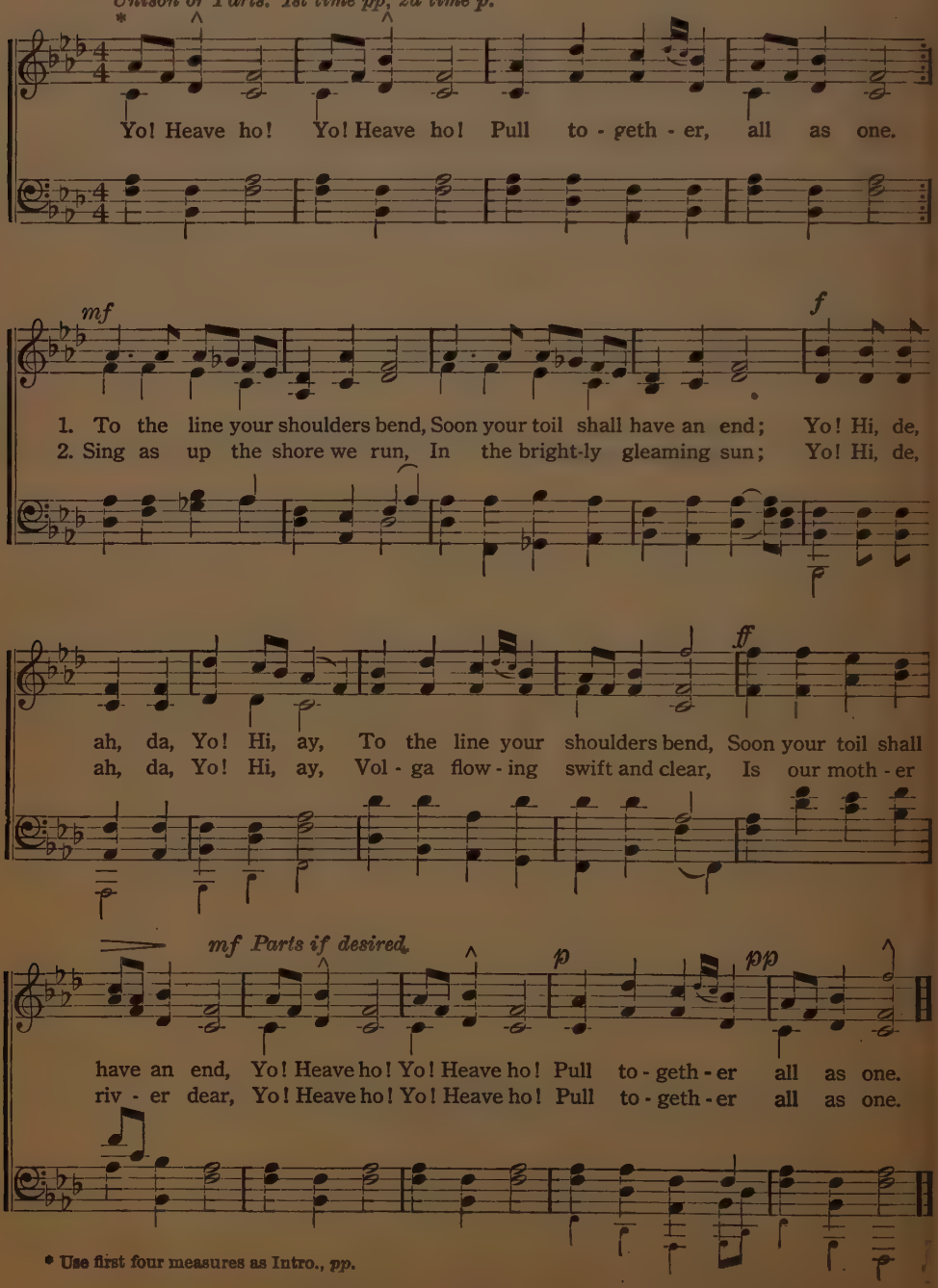
Last Night.

HALFDAN KJERULF.

p
1. Last night the Night-in-gale woke me, Last night, when all was still, It
2. I think of you in the day - time, I dream of you at night, I
3. O think not I can for - get you; I could not if I would, I
poco rit.
a tempo.
sang in the gold - en moon - light, From out . . . . the wood - land hill. I
wake and would you were here, love, And tears . . . . are blind-ing my sight. I
see you in all a - round me, The stream, . . . the night, the wood, The
1. From out
molto.
f
o - pened the win-dow so gen - tly, I looked on the dream-ing dew— And
hear a low breath in the lime - tree, The wind is float - ing through— And
flow - ers that slum- ber so gen - tly, The stars a - bove the blue, O
cres.
rit.
pp
O the bird, my darling, Was sing - ing, sing- ing of you, of you.
O the night, my darling, Is sigh - ing, sigh-ing of you, of you.
heaven it - self, my darling, Is pray - ing, pray-ing for you, for you.

Song of the Volga Boatman.

C. Austin Miles. Arr. by J. L. H.

Unison or Parts. 1st time pp, 2d time p.


Yo! Heave ho! Yo! Heave ho! Pull to - geth - er, all as one.
mf
f
1. To the line your shoulders bend, Soon your toil shall have an end; Yo! Hi, de,
2. Sing as up the shore we run, In the bright-ly gleaming sun; Yo! Hi, de,
ff
ah, da, Yo! Hi, ay, To the line your shoulders bend, Soon your toil shall
ah, da, Yo! Hi, ay, Vol - ga flow - ing swift and clear, Is our moth - er
mf Parts if desired.
p
pp
have an end, Yo! Heave ho! Yo! Heave ho! Pull to - geth - er all as one.
riv - er dear, Yo! Heave ho! Yo! Heave ho! Pull to - geth - er all as one.

* Use first four measures as Intro., *pp*.

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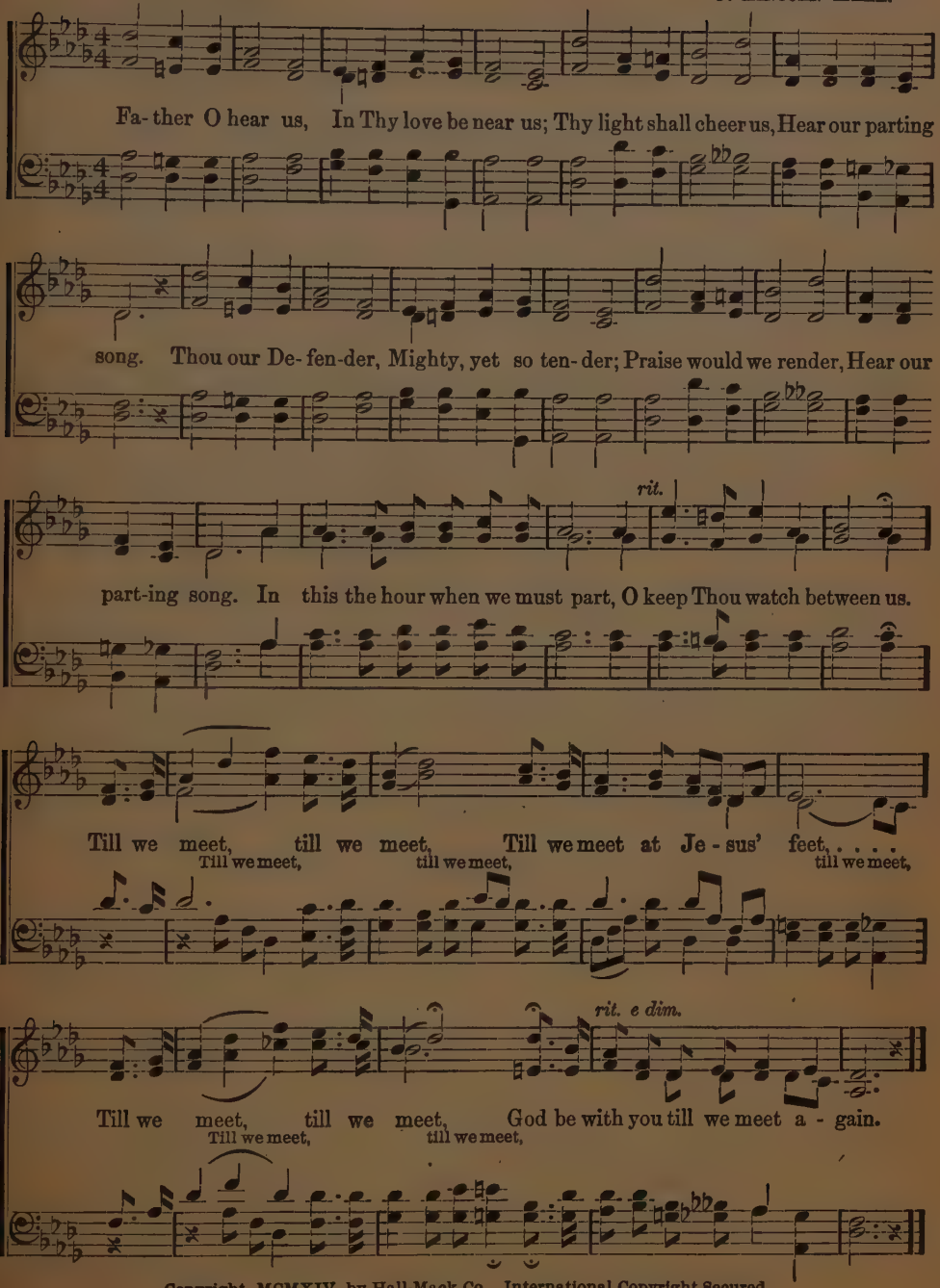
Parting Hymn.

ELSIE DUNCAN YALE. J. LINCOLN HALL.


Fa- ther O hear us, In Thy love be near us; Thy light shall cheer us, Hear our parting
song. Thou our De- fen-der, Mighty, yet so ten- der; Praise would we render, Hear our
rit.
part-ing song. In this the hour when we must part, O keep Thou watch between us.
Till we meet, till we meet, Till we meet at Je - sus' feet, ...
Till we meet, till we meet, till we meet,
rit. e dim.
Till we meet, till we meet, God be with you till we meet a - gain.
Till we meet, till we meet,

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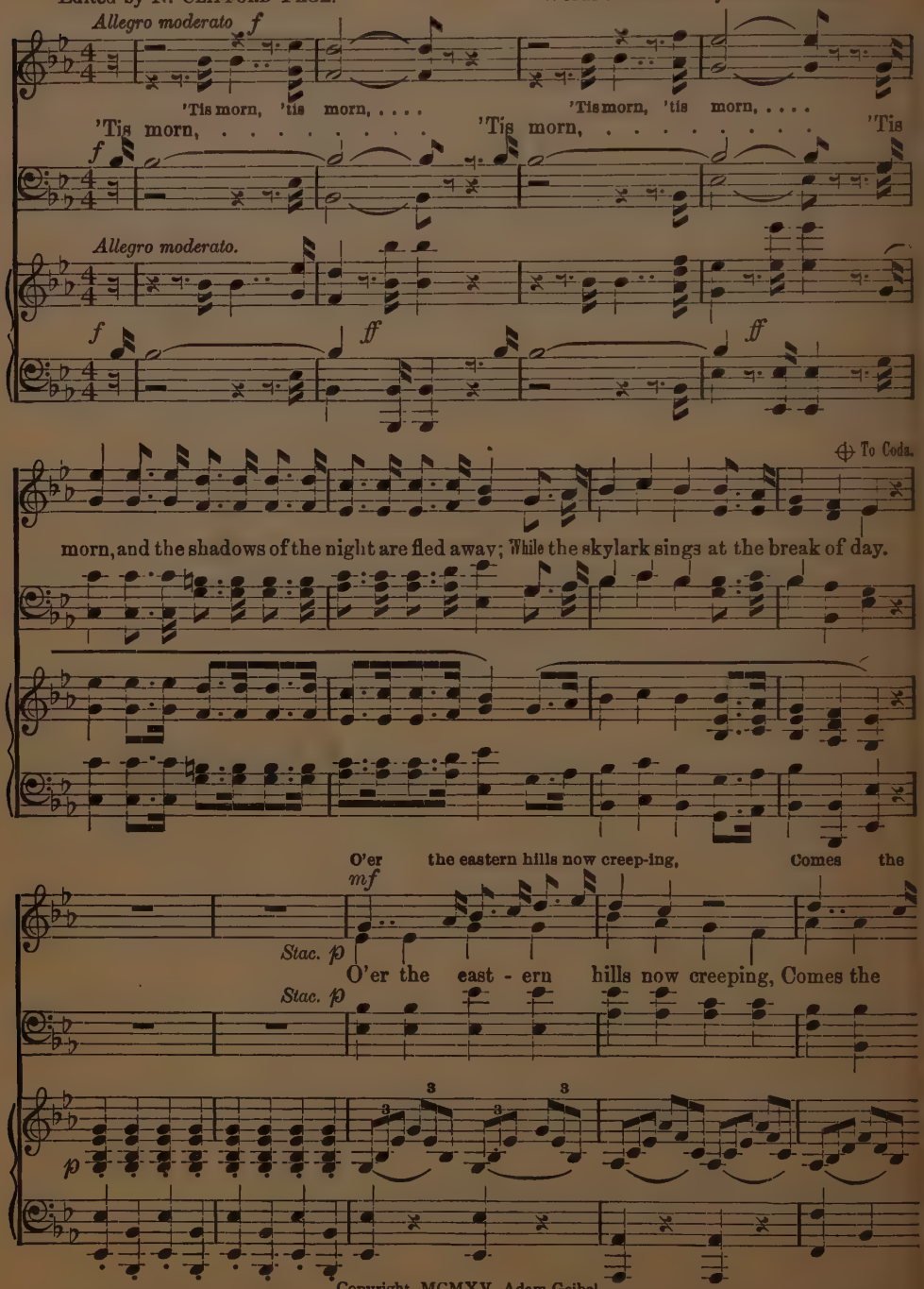
'Tis Morn.

Edited by N. Clifford Page.

Words and Music by Adam Geibel.


Allegro moderato
f
'Tis morn, 'tis morn, ...
'Tis morn, 'tis morn, ...
'Tis morn, ... 'Tis morn, ... 'Tis
Allegro moderato.
ff
To Coda.
morn, and the shadows of the night are fled away; While the skylark sings at the break of day.
O'er the eastern hills now creep-ing, Comes the
mf
Stac. p
O'er the east - ern hills now creeping, Comes the
Stac. p
3

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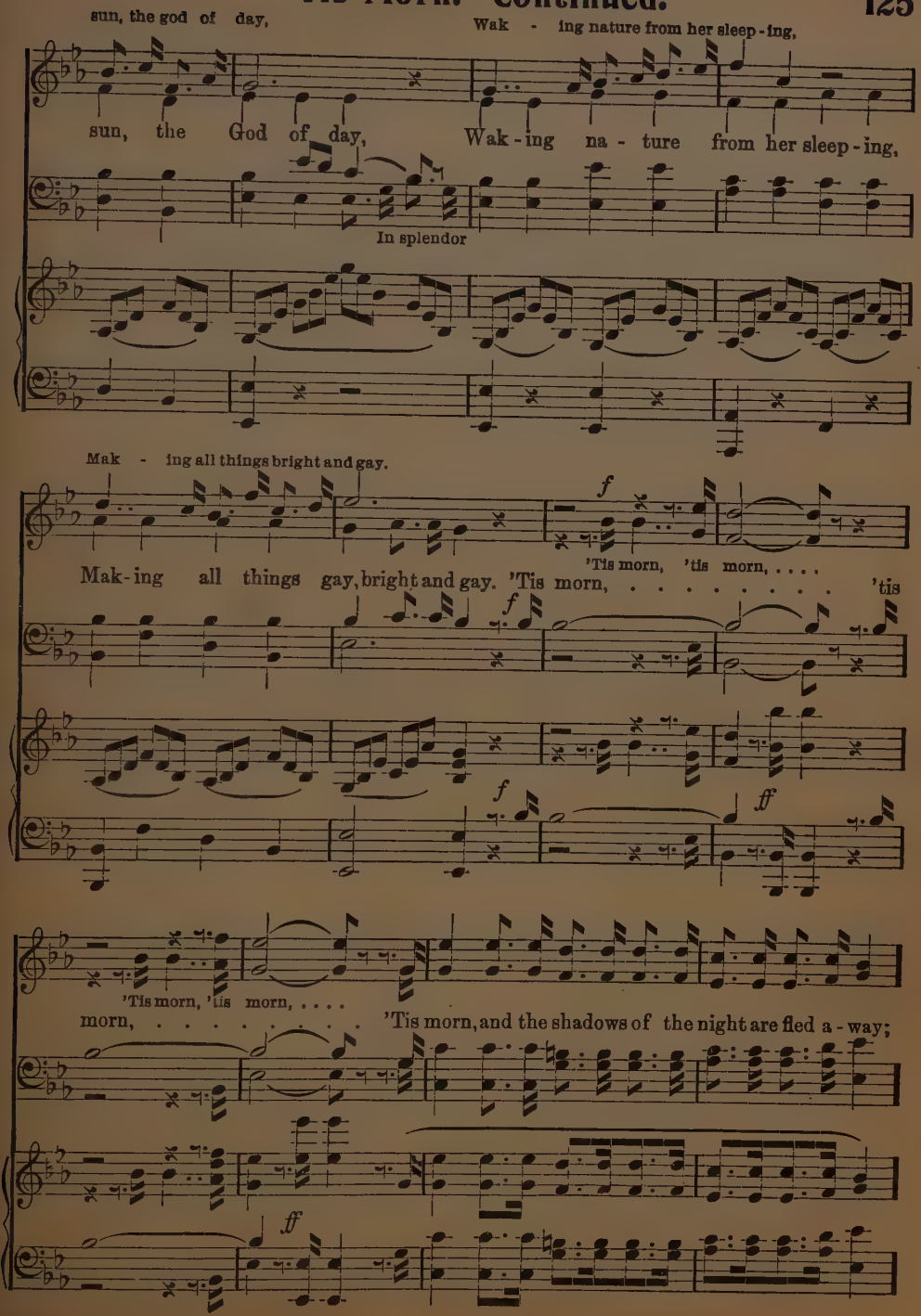
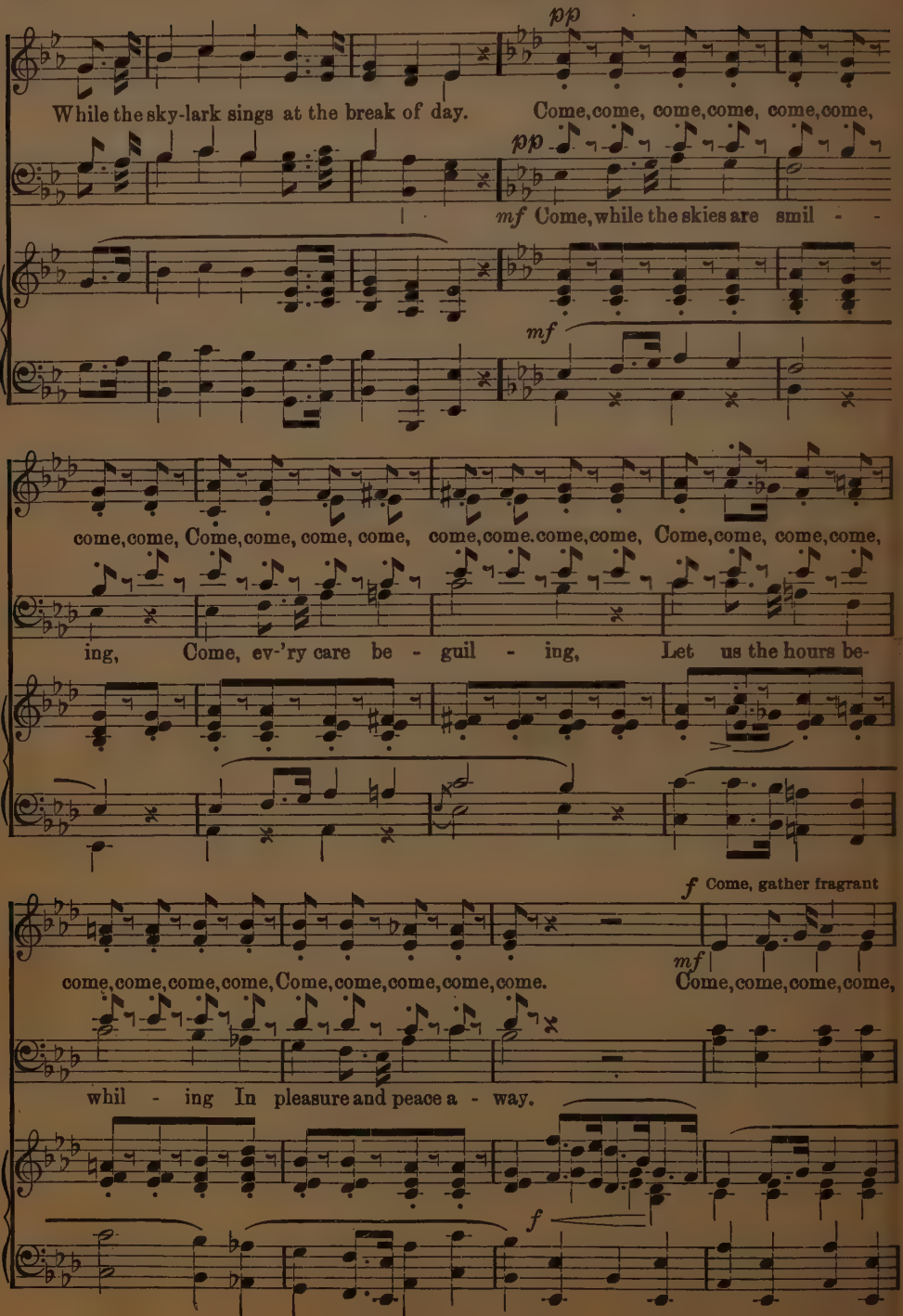
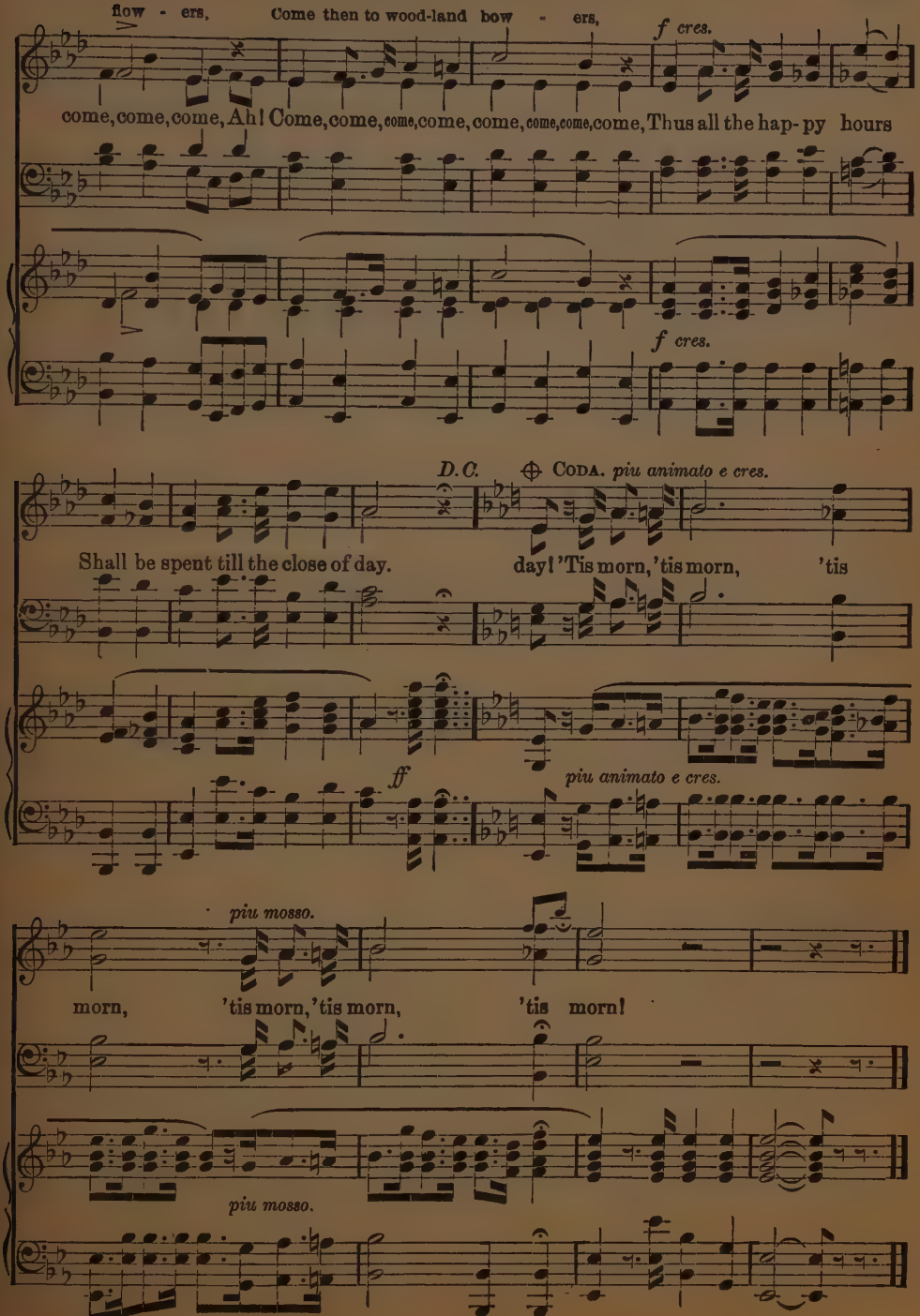

sun, the god of day,
Wak - ing nature from her sleep - ing,
sun, the God of day, Wak - ing na - ture from her sleep - ing,
In splendor
Mak - ing all things bright and gay.
Mak - ing all things gay, bright and gay. 'Tis morn, ... 'tis
'Tis morn, 'tis morn, ...
morn, ... 'Tis morn, and the shadows of the night are fled a - way;

'Tis Morn.—Continued.


pp
While the sky-lark sings at the break of day.
Come, come, come, come, come, come,
pp
mf Come, while the skies are smil - -
mf
come, come, Come, come, come, come,
come, come. come, come, Come, come, come, come,
ing, Come, ev-'ry care be - guil - ing, Let us the hours be-
f Come, gather fragrant
mf
come, come, come, come, Come, come, come, come, come.
Come, come, come, come,
whil - ing In pleasure and peace a - way.
f


flow - ers, Come then to wood-land bow - ers,
f cres.
come, come, come, Ah! Come, come, come, come, come, come, come, Thus all the hap-py hours
f cres.
D.C.
Coda. piu animato e cres.
Shall be spent till the close of day.
day! 'Tis morn, 'tis morn, 'tis
ff
piu animato e cres.
piu mosso.
morn, 'tis morn, 'tis morn, 'tis morn!
piu mosso.

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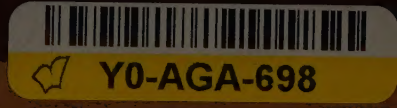
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